

## THE ART-JOURNAL.



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## LINEAR PERSPECTIVE.\*



HAVE, by careful attention to the evidences of planes and lines as offered to vision by nature, formed the opinion that the most accurately sketched outlines made from architecture by the hand and eye only, invariably differ from the laws of perspective as at present taught; also, that

after adopting the method of raising a superstructure of outlines from a ground plan, by the application of the most approved theorems—on comparing this with the original structure and submitting it to a most careful examination by the eye, its extremes invariably appear more expanded, exactly in proportion as the outline extended from its centre or point of sight. The effect of numerous comparisons of this nature led first to a consideration of the laws of perspective as at present taught, and secondly, to a series of examinations of what phenomena are offered by nature, with a view of eliciting a system more consonant with its appearances. The result has been the conviction, that Right-lined Perspective, as at present taught and used, is not the truth, and cannot be sustained, not being in harmony with the laws of nature, of reason, or of vision; and that a careful inquiry into the evidences of appearances will lead to the establishment of a system correct in its application, more pleasing and satisfactory in its appearance, and which, being examined in a fair and candid spirit, every right mind will, of necessity, admit to be founded in nature, from whose everlasting sources all science springs.

Little can be said in a condensed essay of this kind, and without figures, relative to the absurdities and incongruities of the present system of perspective, and the dissatisfaction many artists suffer from its requirements. If necessary, sufficient evidence could be produced with ease, to demonstrate the inconsistency of its principles, and the utter impossibility of according its theorems with reason and the visible truths with which we are surrounded.

The science of perspective hitherto has been founded on the supposition, that the common planes, horizontal, vertical, or inclined, with which we are surrounded, are all perfectly flat in appearance, and, as a consequence, all portions, divisions, intersections, and terminations bounded by and originating what are called right lines, are, in appearance, straight lines. See Malton, p. 41; Theorem VIII., p. 67; and Theorem I., Sec. IV., p. 57.

From these suppositions, it is further assumed that the picture, being considered a perfectly flat plane, and its boundary composed of right lines, planes parallel to it can never intersect it, and

\* To the Editor of the Art-Journal.

SIR,—The accompanying essay is offered with a view of awakening inquiry into the important subject of Perspective. Should you think the views contained in these remarks will lead to greater perfection in Art, and to the adoption of a system more in harmony with what is seen, and as it is seen, a sufficient reward will be felt. If desired, a second essay will be given, in which Right-lined Perspective will be, by figures, proved to be false, and a subject introduced demonstrating the truth of the system herein offered.

I remains, yours, &c.,

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lines parallel to it can have no perspective inclination; consequently have no vanishing points; and consequently, vertical lines and horizontal lines parallel to the picture preserve their parallelism through the picture. With respect to lines not parallel to the picture, it is stated, "that the projection in the picture of an original right line, not parallel to the picture, is a right line, drawn through its intersecting and vanishing points." Now, these theorems and suppositions are founded on abstract principles only. I acknowledge that the result of any problem worked by the exposition of them will be correct, and agree perfectly with them, but that the whole is at utter variance with the truth, as it is in nature, according to vision.

The extent of human vision is affirmed to be that horizon, which is the boundary of the plane of the earth's surface, of which the eye is always in the centre, and the arc of the heavens above; and as nature adapts every capacity to its requirements, and no more, human vision can extend no further; for every thing beyond the sphere of that arc appears in it;—the sun, the moon, and the most distant stars all appear in the same plane to the eye, so that the laws of appearances must be sought for within that boundary, and will be demonstrated by the following examples, drawn from the phenomena of nature, which any individual may examine and ascertain for himself when opportunity offers.

Before entering into the subject, it may be necessary to remark, that it appears to have been an error of perspective to suppose that its laws as a science only commence with the picture. Its laws are in universal nature. It also appears to have been altogether overlooked by professors of the Art, that any line represented in a picture is only a portion of a more extended line. The true ideas of perspective are the laws which govern the most extended planes and lines of nature according to vision; and the true idea of a picture is, that it is a representation of a portion of such planes and lines, and governed by the same laws.

If a line cuts the picture and terminates in its vanishing point, where is, or was, the line before it entered the picture, and where did it come from? Its true representation, from its commencement in the picture to its vanishing point, appears at first view to be all that is desired; but does the question never arise, what becomes of the line, and where would it extend to, or terminate, in nature? Does not the query arise, that the same law which is terminating a line in its vanishing point before the eye of the spectator, will, if looked at, traced, or thought of for a moment, be found to have its OTHER vanishing point opposite, and behind in the horizon also. If so, how do they meet, continue, or what is their nature?

Standing by the sea-side, or on any flat land bounded by the true horizon, and selecting a time when long streaks or strata of clouds lie parallel to it, the disposition of their appearance to the eye will be as follows:—The edge of the horizon will appear a perfectly straight line, which may be examined by a tightened chord; the cloud line immediately above or next to it will be found to be so nearly straight, as that any deviation it may have is imperceptible to the eye; but it will have this peculiarity, that it will not be found to extend beyond 180° of the horizon, and should the atmosphere be clear, its termini will be visible. Parallel to this, line after line, as the distance from the line of the eye or horizon increases, appears to retain its parallelism when examined in small portions, but the whole will be found to decline on each side towards the horizon, and to enter it at the original termini of the first line. As this inclination of the strata increases in exact proportion to the distance from the horizontal line, an evident convexity is necessarily assumed, which becomes visible to the eye, so that should the strata of clouds continue to the zenith, a perfect semicircle of the heavens will be described, the termini being still in the same points; yet these are truly horizontal lines parallel to the earth's surface; their appearance is however exactly what has been described, and the inferences to be deduced are, that horizontal lines are straight only when passing by or opposite the eye, because their convexity cannot be seen; that parallel horizontal lines become convex in proportion to their distance from the line of the eye to the arc of a circle, which is the extreme of their distance; that horizontal lines are 180° degrees in length, and that they have two vanishing points.

Again, standing on an open heath or shore at night, when an opportunity occurs of witnessing the aurora borealis, among the many characteristics of that phenomenon, select those in which the rays shoot vertically, or perpendicularly to the horizon. These rays ascending to their greatest altitude, namely, the zenith of the spectator, will necessarily describe that portion of the convexity of the

heavens which lies between their rise and terminus. That all vertical lines, arising from whatever point of the earth's visible surface, will, if they continue to ascend, terminate to vision at the zenith of the spectator, is self-evident. The zenith is, therefore, the vanishing point of vertical lines; and, as they arise perpendicular to the earth's surface, and gradually incline to the zenith, that gradation must be convex in proportion to the distance of any line from the eye; for those lines nearest the eye will appear straight from the smallness of the inclination required between their rise and terminus over the eye, whilst those more distant, having to terminate in the same point, will have a greater convexity to the edge of the horizon,—whence, should two arise and meet from opposite parts of the horizon, a perfect arc will be formed, which is the extent of vision.

Having noticed the nature of horizontal and vertical lines, it will be necessary to ascertain whether the same laws apply to inclined or accidental lines, proceeding from or tending to any given point in the heavens or elsewhere, visible; and of these lines the sun's rays afford the longest accidental lines of nature. It is a prevailing idea that the rays from the sun continually expand from their source. The rare opportunities which occur of witnessing its brief effects and testing them by close examination may have led to this erroneous opinion.

A ray of light will gradually expand from the sun, according to the angle of its projection, to 90° distance from the sun, when it will gradually diminish and terminate to vision at 90° further, or 180° from its cause.

Example.—If the sun be 10° above the horizon at its setting, and rays through the clouds should proceed to opposite directions of the heavens, on leaving the sun they will be found to expand every way. The short rays from the sun to the western horizon will be found rapidly to expand till cut by the line of the horizon; but should rays proceed from apertures in the clouds in the east, they will be found to be diminishing and tending towards a point, which point will be as far below the horizon in the east, as the sun is above it in the west.

The inferences to be drawn from this phenomenon, are:—That any two lines, being the angle of projection from the sun's rays and gradually expanding to 90° distance from the sun and gradually declining to a point 180° from its projection, must by their expansion and contraction, form curved lines; the curve of which will depend on the angle of its projection, and its proximity to the eye; and that 180° degrees is the limit of vision, or extent of these, as of other lines in nature.

From the above and other arguments from which extracts are made in the comments appended, the following theorems have been deduced, which, with humble confidence, it is hoped, will be found to be the TRUTH AS IT IS IN NATURE.

THEOREM I.—A plane is an even surface.

In contemplating these theorems, it is requested that ideas of reality will be discarded from the mind, and to remember that we are declaring the Laws of Appearances,—what is seen, not what is known to be; and that the planes and lines stated in these theorems are to be considered of the utmost extent of vision, and not the portions, such as buildings, &c., with which we are surrounded, which are but portions of such planes, although they are obedient to the same laws. Theorem I. is considered self-evident.

THEOREM II.—A plane passing through the eye becomes a right line, called a vanishing plane.

This is so self-evident that it needs but little remark. Take any portion of a flat plane and lift it up till it passes by the eye; at this moment the eye can see neither over nor under the surface; the eye is said to be in the plane, and it sees a line, and the plane is said to vanish. Now, this vanishing plane, or line, in whatever direction it passes the eye, is the vanishing line to which all other planes parallel to it are tending; they will all above and below tend to, enter, or vanish in it, and here is one of the principal laws of Perspective.

THEOREM III.—A plane parallel to its vanishing plane is convex in appearance. Its convexity increases in proportion to its distance from its vanishing plane to 90° or the arc of a circle, and it terminates in its vanishing plane.

A perfectly flat plane is an imaginary plane. No plane can be seen flat by human vision. When a plane becomes so, it passes through the eye and becomes a line. A perfectly flat plane is in the eye. A plane to be seen must have a certain degree of convexity, according to its distance from its parallel in the eye; because, if a plane in the eye be flat, and be seen as a right line, which line

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is the vanishing line of all planes parallel to it: then if a parallel plane at any given distance be, by its parallelism, flat also, it will appear so in the vicinity of the eye: if it be the law of vision that any part is, then its whole is gradually tending to its vanishing plane, then its convexity is established: for that is a curved plane which being and appearing parallel and flat over the eye, which is its centre, and its whole is gradually bending in every direction to its vanishing plane, and if such plane be curved, then any line or division that can be made in it will have the same character.

**THEOREM IV.** *A line is the intersection of two planes.*

This is given as a definition of a line, most consonant with the first principles of the Art. The intersection of two planes gives our first idea of form, and as a line is generated by such intersection, the theorem is hence deduced: many definitions and much cavilling might be admitted, but which will be in no way conducive to the development of the science.

**THEOREM V.** *A right line is a line passing by the eye.*

According to the system of perspective here developed, it is affirmed that the eye sees a right line only when such line passes the eye. Because such line has then its shortest distance between its two extremes, it is neither convex nor concave in appearance, and consequently a perfectly right line in any direction.

**THEOREM VI.** *A parallel line is a line parallel to any right line passing by the eye, and is convex in appearance, according to its distance from the line of the eye, to the arc of a circle.*

If any line passing by the eye, being a right line and having its vanishing points determined, has its parallels terminating in those points, it follows that as these parallels extend from the original line passing by the eye, they must assume a circular form, the convexity of which is as to the ratio of its distance from the original line; for the vanishing points are fixed where they must enter, and the distance may be determined where any parallel line may extend from the original; there are no angles nor resting places where the line must turn, therefore it must describe a segment of a circle; and as the extent of vision describes a semicircle from the eye through which the original right line passes, and as all other parallel lines lying between the line of the eye and its utmost bounds are terminating in the same points; it follows,—That all lines parallel to any right line passing through the eye, become circular in form, the convexity of which will be in proportion to its distance from such right line to the arc of a circle which is the limit of vision.

**THEOREM VII.** *Every right line has two vanishing points, and is 180° in length.*

If a right line (horizontal, for example,) pass by the eye, it will continue to opposite extremes of the horizon, and there disappear; where it disappears are called its vanishing points, and are the points where its parallels will terminate also, therefore they describe always 180° of space, and of necessity have two vanishing points, being the termini of vision. This determined length of the right lines of nature is sufficiently established in the introductory remarks on the disposition of clouds, sun's rays, &c., and will be found to be their invariable length, whether or not one of these vanishing points be below the horizon.

**THEOREM VIII.** *The eye is in the centre of every line that passes through it.*

This is so self-evident that it admits of little remark, but as lines perpendicular to the picture are equally invested in the same laws, some consideration may be necessary.

The eye is always in the centre of the circumference of the horizon; therefore it is always in the centre of every right line which passes through it from any point in the horizon to its opposite; therefore it is in the centre of lines perpendicular to the picture, or to the eye; now that line which has a centre must have two extremes, which are its vanishing points, where its parallels terminate also, which establishes their convexity. See Com. on Theorem VI.

**THEOREM IX.** *Planes and lines terminate at 90° distance from the eye.*

This is the extent of human vision in any visible direction. Whatever plane or line passes the eye ceases to be seen at that distance, and its parallels also. This therefore determines the length of vertical lines, as Theorems VII. and VIII., horizontal ones.

**THEOREM X.** *A line entering the eye becomes a point, called a vanishing point.*

If the spectator will take up a piece of wire, or other substance, perfectly straight, and lift it up with both hands till it is even with, or is said to pass by the eye, when it does so, it is said to be a perfectly straight line, and its two extremes carried out in thought till they are 90° from the eye, will generate their vanishing points, but the eye thus situated does not see either of them; to see a vanishing point a line must enter the eye,



Lines passing the Eye.

Line entering the Eye.

which then sees not its length, but the end which is a point; the line is said to vanish, and becomes a point, and this point is, or covers, the point where all its parallels will tend to and terminate.

**THEOREM XI.** *Lines which are parallel to each other terminate in their vanishing points.*

It is a fundamental law of vision that all objects appear to diminish in size as they recede from the eye; therefore two parallel lines, by the diminishing of the space between them, appear to approach each other till they terminate in a point, called their vanishing point; the same law causes all lines parallel to each other to terminate in the same point.

**THEOREM XII.** *The vanishing points of any lines are in the vanishing line of the plane they are in.*

If a plane passing the eye becomes a line, and this line be the vanishing line in which all planes parallel to it terminate, then every intersection or division causing a line in such parallel plane will terminate in the vanishing line also. If such line in any parallel plane, terminate in its vanishing line, the point where it terminates is called its vanishing point, which is the point to which all lines parallel to it terminate also, for the same law of vision which causes the approach and termination of planes in their vanishing plane or line, causes the approach and termination of lines in their vanishing point.

Now, if these theorems are true in their demonstration of the laws of perspective, according to our vision of nature, it will be seen that the eye is always amongst the flattest planes and straightest lines of nature; for each plane and line becomes straighter as it approaches, and straight as it passes, the eye, and any buildings with which we are surrounded are so near the eye, and so small compared to the vastness of the limits of vision, that the immediate planes and lines of which they are composed are so near the line of the eye as to be affected but little by their limited convexity. For anything small or near the eye, Right-lined Perspective may still be adopted without any great incongruity; but for anything on an extended scale, or from which the eye cannot retire far, it will be found to lead to the greatest absurdities. Whereas, anything to be represented, as the structures of man, are so near the earth and eye, that the artist may rely on the effect of obedience to the truths here offered; they will produce the most gentle and satisfactory declination of his lines, giving the true appearance of what he sees, and enabling him not only to depict the very convexity of nature, but to extend his picture far beyond the limits allowed to Art hitherto.

The system here offered is produced from a comprehensive survey of the whole of the visible and imaginary lines of nature, and not that which is confined to the picture only. That which is seen in a picture is, or ought to be, simply so much cut out and represented of the more extended lines of nature.

By this system near views of lofty buildings and interiors may be given without that distortion produced by Right-lined Perspective. By this system lines may be extended beyond the perpendicular to any vanishing point, which is impossible in Right-lined Perspective, seeing that it would argue the continual ascension of horizontal lines.

By this system a picture will give a true representation of nature to any extent short of or including 180°, to attempt beyond which would require the picture also to become circular.

It is regretted that in so small a compass as the present notice, the arguments, figures, and demonstration of a longer work which is in preparation, are altogether inadmissible; and the present essay is mere with a view of placing the discovery of these principles on record, than any practical effect that may be immediately expected.

## ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

### ON THE CHEMISTRY OF COLOURS EMPLOYED IN THE ARTS AND MANUFACTURES.

By W. V.—CHROMIUM, COBALT, CADMIUM, ANTIMONY.

In the present number of the *Art-Journal* will be found a table exhibiting at one view the chemical characteristics, artistic properties, &c., of the principal colours used in painting. This is the work of William Linton, Esq., whose merits as an artist have been long appreciated by the public. With a most praise-worthy and pains-taking industry this gentleman has devoted much attention to the question of the durability of colours. As we understand, his observations have been extended over a long period of years, and hence they obtain a very high value; and we feel much satisfaction in having the privilege of giving increased publicity to a document printed for private circulation, which is so well calculated to guide artists in the selection of the pigments they employ.

In these articles we have already referred to the importance of such a knowledge of the chemical composition and physical character of colours as will insure the artist against the misfortune of seeing the labours of his hands—the visible impression, as it were, of his mind—fading slowly before the touch of Light and of Time. Mr. Linton has felt the importance of this to the full, and has directed his studies in the paths which have been previously trod by the great masters of Art, but which have been too much neglected by many,—even of the eminent artists of our own time. A better comment on the subject of these papers could not be furnished, and we have, consequently, referred to it, for the purpose of expressing our sense of the real practical value of Mr. Linton's labours, which he has so generously circulated for the advantage of his brethren. Having carefully examined this table, we find but one statement to which we can venture to make an exception. Mr. Linton states that the artificial ultramarine "is a cheap and really valuable substitute for the native product." It is certain that the artificial production is of variable degrees of excellence, but we understand that much of that which is sold as of the best quality has exhibited, even after an exposure of twelve months, unmistakable signs of change. Of this curious chemical compound we shall, eventually, have more particularly to speak; but we may now state, that we believe its durability as a colour is materially influenced by the slowness or rapidity with which the chemical reactions are effected.

**CHROMIUM.**—This is a metal of very recent discovery, having been first noticed by Scheele in a red lead ore of Siberia, but afterwards discovered by Vauquelin in 1797, and determined to be a new metal. It exists as chromic acid, combined with oxygen in combination with lead and with copper, in some rare minerals; but it is most largely obtained from chrome-iron ore, in which it exists as chromic oxide. The metal chromium, which is with difficulty obtained from its compound, is of a greyish white colour, very infusible, and brittle. It has no practical value, and the trouble of preparing it is so great, that it is very seldom seen in the metallic state. The compound of chromium and oxygen and of chromic acid with the metals form pigments of considerable value to the artist. Chrome-green is two atoms of chromium combined with three atoms of oxygen. It is prepared by heating chromate of mercury to redness, when the mercury is volatilised and a portion of the oxygen expelled, leaving the chromic oxide behind; or it may be very readily procured by mixing the bichromate of potash with one-fourth its weight of starch, igniting the mixture, and washing the mass to remove the carbonate of potash formed. This oxide is the colouring matter of the emerald, and, as a pigment, it appears to possess a very high degree of permanence. We learn there is a green sold under the name of chrome-green, which is merely a mixture of chromate of lead and Prussian blue, which is, essentially, an exceedingly futile colour.

There are two distinct compounds of the



oxides of this metal and lead; one is usually known as chrome-yellow and the other as chrome red. The first is produced by mixing a solution of the acetate or nitrate of lead with bichromate of potash. It precipitates as a fine lemon-yellow, insoluble in water. The second is usually formed by boiling the above precipitate in a solution of caustic potash, by which process half the acid is removed and we have a mixture of the metallic chromate and the basic chromate of lead. A far superior colour is obtained by mixing in a crucible at a dull red heat, saltpetre and chrome-yellow, as long as effervescence with escape of red fumes occurs. The potash abandons the nitric acid and takes the chromic acid. The appearance of the mass is black, but if allowed to settle and the melted salt poured off from the heavy powder at the bottom, and this is then washed with a very small quantity of water, we have a splendid vermilion red of very considerable permanence.

Orange-chrome is a chromate of mercury, which is readily obtained by adding a solution of nitrate of mercury to one of the chromate of potash; it is not, however, much used, owing to its liability to change.

By adding chromate of potash to a solution of sulphate of copper, we produce a pigment of a fine warm brown tint, which is sufficiently permanent to warrant its being employed more frequently by artists than it is. Under the name of *Gelbin*, a yellow has been introduced to the notice of artists, which professes to possess the merits of combining well with the vehicles employed, and permanence. The specimen we have examined was a chromate of strontium, which is readily prepared by adding a solution of muriate of strontium to one of the chromate of potash. Chromate of barytes and other chromates may be procured in a similar manner. They vary but slightly in colour, and, as Mr. Linton assures us of the strontian compound, they are perfectly durable.

There has always been much uncertainty as to the stability of the chrome salts, and, although very different opinions have been expressed upon this subject, there can be no doubt, from the peculiar nature of chromic acid, that its tendency to a certain amount of decomposition is great. If we expose a series of these yellow powders in closed glass tubes to the light we shall find, upon comparing them with others which have been kept in darkness, that some will have become paler, while others have darkened; the changes with the lemon-yellows being the least obvious. If, however, we combine these compounds with any organic body, or simply spread them upon paper or linen, the change will be more obvious. The chromic acid parts with a portion of its oxygen under the exciting influence of the chemical radiations which accompany light; and this oxygen acts powerfully upon the organic matter present. Consequently, when the chrome colours are combined with oil, there is a constant tendency to this change, which is entirely independent of any influence of the atmosphere or of any impurities which it may hold suspended.

From the peculiar nature of the chrome colours they are but rarely employed in any of those processes where it is necessary to use heat. They have not hence been generally adopted in colouring glass, or in the painting of porcelain. A pure and very brilliant grass-green may be produced in flint glass by employing oxide of chromium. This is usually regarded as too expensive a colour to be employed, particularly as greens quite equal, if not superior to it, can be obtained from the use of oxides of copper and nickel. A bright red colour which could be applied to china under the glaze, has long been a desideratum which is not yet supplied. At the recent exposition at the Society of Arts, a plate was exhibited of a fine red colour, but this colour was over the glaze. From the opportunity we had of examining this, we believe it to have been merely a very carefully prepared red chromate of lead, the durability of which is doubtful, and which will not endure the action of the elevated temperature necessary for glazing.

Bronziart informs us that a fine brown is obtained by the use of the chromate of iron, which is not to be got by the use of the pure

oxide of iron. In this instance the colour is evidently due rather to the iron than to the chromium. Godon has stated that the chromate of barytes will give a fine yellow to porcelain; but it has not yet received the test of much experience. In the pottery at Sévres, the chromate of lead is occasionally employed, but there is always a want of certainty about it, which interferes with its more frequent use in procuring some of the delicate yellows and browns to which it appears applicable.

COBALT is a far more valuable metal than chromium, and in the Arts and Manufactures it is extensively employed. This metal was discovered by Brandt in 1733; but although it does not appear that there existed any knowledge of cobalt as a peculiar metal previous to the discovery of Brandt, it is quite certain that it was employed by the Romans, and probably by the Greeks for communicating a blue colour to glass. The bottles found in the neighbourhood of Naples, which are of a fine blue colour, always contain cobalt. Sir Humphrey Davy detected the oxide of this metal in several specimens which he examined. From the circumstance that traces of cobalt are found in many of the copper coins of Greece and the earlier days of Rome, there is but little doubt that they derived their cobalt from the copper ore employed, not being aware of its presence. Much of the yellow copper ore of Cornwall contains cobalt disseminated through it, and it is not a little curious that we find cobalt also mixed with the bronze casts found scattered over this country and in Ireland. In the manufacture of their coloured glasses, however, the ancients probably used the native arsenical cobalt, regarding it as some peculiar earth.

Cobalt derives its name from a curious circumstance. The miners of the middle ages upon finding the ore, were led to expect from its bright metallic appearance that an abundant produce of metal would repay their labour. The methods of reduction then known were however without avail, and they fancied these ores were under the especial care of certain gnomes or demons known by the name of Kobolds, and hence they were usually called the Kobolds' Ores; and after Brandt's discovery the metal took its name of cobalt. This metal exists in nature combined with arsenic-sulphur, and always associated with nickel, which it closely resembles. The ores are roasted, and the residual impure oxide of cobalt, which is a dark-grey powder, combined with a large quantity of silica, is imported under the name of *saffre*. Our largest supply is from Norway, Hungary, and Sweden. It is found in several of the mines in Cornwall, and in some parts of Cumberland; but, although many mines have from time to time been worked for cobalt and nickel, they have never been sufficiently productive to remunerate the adventurers. The process of reduction is exceedingly tedious, as may be judged from the following account of the method employed at Birmingham:—

The ore is first mixed with chalk and fluor spar, and heated to a white red heat in a reverberatory furnace. At this temperature the mass fuses, and a slag, floating on the surface, is obtained. This being removed, a fluid metallic-looking mass is seen below, which is run out into water, that it may be broken with facility. This mass is reduced to a fine powder, and calcined at a bright red heat in a furnace. During this calcination, which lasts about twelve hours, all the arsenic is driven off; the residue is then treated with muriatic acid, which dissolves nearly the whole of it; the liquid is diluted with lime-water and hypochlorite of lime: a precipitate of iron and arsenic falls, which is washed away. Sulphuretted hydrogen is now passed through the liquid, and the precipitate produced is thrown away. The cobalt is then precipitated by chloride of lime, which, when washed, dried, and heated to redness, is regarded as pure oxide of cobalt, and it is in that state sent into the market. By an additional amount of heat, a denser compound and the protoxide is formed.

The *SMALTS* are the most important of the preparations of cobalt to the artist. They differ materially in character, according to their mode

of preparation. They are essentially silicates of cobalt. The oxide of cobalt is mixed with carbonate of potash and finely powdered quartz, and submitted to a strong heat for some hours. When the mass is cold, a deep blue glass is found, which must be powdered, washed with muriatic acid to remove all traces of alkali, and finely levigated. A blue colour of much delicacy is obtained by pouring a solution of cobalt in nitro-muriatic acid upon pure alumina, and submitting the mass to a very intense heat. On this preparation M. Longot has recently made some very ingenious investigations which go to show that in the preparation of the above blue with alumina, the presence of some phosphate is necessary.

The phosphate of cobalt is the basis of that beautiful pigment known as *Thénard's blue*. It is best prepared by mixing together phosphate of cobalt procured by precipitation from sulphate of cobalt with phosphate of soda. One part of this phosphate is mixed with two or three parts of alumina, and then it is exposed to the intense heat of a wind-furnace for some time. The blues of cobalt are blackened by exposure to decomposing substances, but they are not otherwise liable to change unless an excess of alkali is allowed, as is most frequently the case, to remain with the *smalts* or *auze*. It might be thought that the condition of a silicate would protect the body from change, but, as the glass is reduced to an extreme degree of fineness, the chemical action of any gaseous agent does not seem at all to be retarded.

Cobalt possesses a very remarkable power in colouring glass, *verres* of a grain of the oxide of cobalt imparting a very sensible blue tint. Pure smalt may be used for painting or for staining glass, but the oxide of cobalt mixed with proper fluxes is usually preferred for any delicate work, as for painting on glass, or for enamelling. For producing blues and some purples on porcelain and earthenware, the oxide of cobalt has long been most extensively employed. Nearly all the cobalt separated from the nickel in the German silver manufactories of Birmingham is sent into the Staffordshire potteries. The great advantage of the oxide of cobalt is that it will impart its fine colour to ordinary earthenware which is fired at a low heat, and that it resists the action of the elevated temperature which is required for porcelain. Not only is the oxide of cobalt employed for giving a blue colour, but, in combination, it will also impart to clays a grey, a black, and bluish greens. The blue of Sévres, which has been long celebrated over Europe as superior to any other, is produced by oxide of cobalt, the peculiar beauty of the colours depending entirely upon the care taken in the preparation. The dull colours which appear upon earthenware and much of the English porcelain, arising entirely from the admixture of the oxides of iron, arsenic, copper and lead, with the oxide of cobalt. So important is the purification of the cobalt considered in the laboratory of Sévres that the first chemists have been engaged by the government on the subject, Marignac, Laurent and Malguti have been most assiduously employed in these experiments. Varieties of colour may of course be produced by the use of the pure metal in various states of oxidation.

The soluble salts of cobalt have been long known as sympathetic inks; the rose-coloured solution of the muriate being washed over paper leaves scarcely any stain, but upon removing it the paper becomes of a fine blue or bluish-green. This change is due entirely to the abstraction of moisture as may be shown by a very instructive experiment. If we dissolve to saturation the oxide of cobalt in muriatic acid we have a brilliant dark-green solution remarkable for the intensity of its colour. By pouring this into water it loses its colour entirely, and even when we have added a large quantity of the green solution, the water only becomes slightly tinted pink. For colour-printing in any of its branches cobalt furnishes many of the blues, and they all have a very high degree of permanence.

CADMIUM. The sulphuret of cadmium furnishes a very beautiful and permanent yellow, known as *cadmium-yellow*. This metal was



discovered by Stromeyer in 1817; the supply however of the mineral from which it is obtained is very limited. The oxide of cadmium is a yellow of considerable intensity, but it has not yet been employed except as a mere experiment by the artist, but it promises to be of much value as far as durability is concerned.

**ANTIMONY.**—This metal has been employed from the remotest antiquity. The women of Assyria and of Egypt were in the habit of employing the native sulphuret of antimony "to put their eyes in painting," that is, to blacken their eyelids and eyebrows; and it is certain the Egyptians employed it as a pigment in many of their works of Art. The only pigment now used to any extent, into the composition of which antimony enters, is Naples-yellow, which is a combination of the oxides of lead and antimony. There is much uncertainty in this compound. It is usually prepared in the following manner: Carbonate (white) lead, sulphuret of antimony, calcined alum, and muriate of ammonia are mixed thoroughly together and placed in a crucible, which is carefully covered by another. Heat must be slowly applied, and the temperature gradually elevated until the whole is brought to a dull red heat. It is then removed from the fire, and the mass when cold is powdered and well washed. Kermes mineral, or the golden sulphuret of antimony, is sometimes employed, but not so frequently now as formerly. This is prepared by fusing together equal quantities of powdered sulphuret of antimony and common potash. The cold and powdered mass is boiled in ten times its weight of distilled water, and filtered while hot. As it cools it deposits a kermes; but when this ceases to fall, if the clear liquor is poured off and dilute sulphuric acid added, it will precipitate the golden sulphuret of a fine orange colour.

Glass is coloured yellow by antimony. The metal is commonly added to the glass in the state of glass of antimony. This is obtained by roasting sulphuret of antimony to a state of antimonious acid, and then melting it with an additional quantity of the undecomposed sulphuret. The result of this is the formation of a glass (antimonii vitrum) of a transparent hyacinthine colour. The antimoniate of potash, however, answers the same purpose. The Bohemian manufacturers add a little oxide of iron to the glass of antimony, by which a greater depth of colour is produced. In the potteries these preparations of antimony are also employed for producing yellows, but it is not of much importance in this branch of the arts.

ROBERT HUNT.

### A GIRL AT THE BATH.

FROM THE STATUE BY R. J. WYATT.

THIS beautiful statue, which is in the possession of Lord Charles Townshend, is undoubtedly, one of the most successful works of Mr. Wyatt. The subject may be termed common-place, as it demands no peculiar or striking expression of feeling, no emotion to excite at once the sympathy of the spectator with its sentiment; yet the simplicity which this deficiency of action and motion renders essential to the truth of the work, is a charm in itself, and has been well expressed by the sculptor. He calls the figure "A Nymph preparing for the Bath;" she is denuding herself of her drapery preparatory to stepping into the water, which seems to be the especial object of her contemplation; the contour of the figure is beautifully developed, the limbs are full and well-rounded, yet perfectly feminine and justly proportioned. The folds of the drapery are very skilfully managed, they enrich the composition without encumbering it, and contrast admirably with the pure and simple forms of the upper part of the statue.

The vase which is introduced to support the figure becomes an appropriate and not inelegant adjunct to it, perfectly in harmony with the subject. All such matters should have some reference to the principal idea.

### THE EXPOSITION IN PARIS.

DEAR SIR,—In answer to your request as to my views of the French Exposition now open at Paris, which I have visited, I think my opinion must be that of all interested in the progress of artistic and mechanical skill, in their application to the multiplication of comfort and happiness among mankind, viz., that it is an invaluable demonstration of national skill. The vast collection of works in all kinds and classes of manufactures there shown, cannot fail to arrest the individual attention of persons engaged in the same pursuits, while, as a whole, the general public must be consequently instructed and interested by an examination of the almost countless number of specimens submitted for exhibition. It is but right to say, that I saw no little party demonstrations of jealousy, such as we have from time to time observed in matters of the kind on a small scale in England; everything proceeded harmoniously, and the silly distinction of manufacturer and retailer seemed buried in that oblivion from which it should never have been exhumed; each appears there to take his natural position; the manufacturer protects his retail customer, and there is a tacit understanding between them.

Comparisons, in the language of Mrs. Malaprop, "are odious;" but the examination of the various specimens exhibited, naturally suggests comparison with the like kind of articles manufactured by ourselves. Thus I should at once say, that in bronzes we are a century behind, whether as regards design, execution, exquisite nicety of finish, not to speak of the knowledge of chemistry exhibited in the variety of shades of colour which adorn their external surface. A most important feature too may be remarked in the superiority of the figure modelling. We rarely, if ever, at least in Manufacturing Art, meet with a correctly modelled figure in English metal works; and as rarely are the productions of the vegetable kingdom copied naturally; there, the flexibility of the leaf, the graceful curve of the stem, and the beauty of the flower, are imitated correctly, but without that servility which distinguishes similar works among us. It also occurs to me, that the applications of particular plants for particular purposes, are somewhat happier than with us; and there are bolder aspirations and more fearless discarding of conventionalities than we have hitherto been accustomed to look at. Of course I do not for a moment allude to many specimens of the grotesque, which are opposed to good taste; but allowing for these, there is still left a good substratum of solid Ornamental Art, a title of which I should be glad to hail as the property of the English designer and artisan. Thoroughly excellent as many of their more expensive kinds of chandeliers and gas-fittings are, I do not think that in the commoner class, they are at all equal to us. Their peculiar style of finish, viz., the coating with leaf gold instead of exposing the colour of the metal by removing a portion of its substance, and burnishing or bronzing the same, is not calculated to add either to the beauty of the object or the sharpness of its details. Of the numberless specimens of stamped or pressed brass-foundry exhibited, including principally upholstery decorations, picture-frames, and devotional figures in use among the lower classes of the peasantry, I saw not one object which in sharpness of impression, substantiality of material, or richness of colour, could for a moment bear comparison with goods of the same class produced with us in Birmingham. They are, in truth, the veriest tinsel, unsatisfactory in everything save in the requisite of artistic qualities, but which, by the way, would have well stood a little judicious pruning. It was however in the more particular decoration of the inferior class of brass articles that I observed the greatest difference between the French and English manufacture; there every little hook or knob, or even picture-ring, was of an ornamental character—the door-handle is the work of an artist, and the box or case of the lock itself a perfect study, and thickly coated over with judicious scroll-work; this latter peculiarity is rendered unnecessary in England by the use of the mortice lock; there are not a few requisites in the furnishing of Continental dwellings which the more severe climate of our country will effectually preclude their ever being applied with us. Thus I could not but admire the infinite variety of design which distinguished the ornamental portion of their window-fastenings; these, when used by us, are almost concealed; in France they form one of the most attractive features in internal decoration, affording abundant room for the exercise of the ornamentist; the mechanical construction to facilitate their action was also ingenious. Of the iron castings—we have been so accustomed to excellence in the works of Coalbrookdale and Sheffield, that,

as expected, while there was much to support the Continental title to superiority of design, there was nothing in the mere mechanical operation of casting which surpassed the products of our own land; in truth, we would at once say, that as a general rule in the execution of the commoner class of iron-working we are vastly superior. In one peculiar department, however, they still retain their pre-eminence, I allude to the many specimens of fountains there shown, a single one of which contains more real excellence and merit than all our country could produce. These are features in our streets we would wish to see introduced; they afford abundant room for the exercise of taste, are also of public utility, and are objects of beauty which, in our land, whether from want of funds or public spirit, have been hitherto rather the exception than the rule to see introduced. It may provoke a smile were we to point to the ornamental object into which our Continental brethren have converted the common water-pump. With us we have hitherto been accustomed to see its long gaunt frame formed from the rudely squared trunk of a tree, and the only attempt at relief its ball-shaped termination; its handle, from time immemorial, of one curve, and the orifice from which the water issues, a simple pipe. The Exposition-specimens show what may be done in the way of improvement, and I should earnestly wish, that among your engraved illustrations of objects, one of that class to which I have been alluding may be introduced as something suggestive. It is in such instances we observe more particularly those manifestations of taste, which contrast so favourably with our homely and almost barbarous treatment of things of every-day use amongst us. It is forgotten by us, that in such, are so many opportunities neglected by which lessons may be taught and good taste diffused.

To the eyes of an Englishman, and one habituated to Manufacturing Art, there is no feature so apparent, and none that excites so much astonishment, as the extent to which certain materials have been applied in France. Thus the malleable cast-iron, an English discovery, with us has hitherto been applied only to the fabrication of articles of utility, in the present Exposition it is employed for the formation of statuettes, which are chased over and burnished, equal in finish to those made of bronze, and composed of the material already mentioned.

We shall not presume to say whether the fragile nature of sheet-zinc has been duly considered by us, and we have thereby circumscribed its application; but this much we do know, we have not applied it to a fractional part of the uses it has been put to by our Continental neighbours, especially as regards architectural uses and ornamental forms. This fertility, whether as regards the application of ornamental form or mechanical construction, could only arise from a people accustomed to compare their own productions with works of like class and character. Thus it is that much of our admiration of the originality of French design is dissipated when we examine their museums, which contain, in reality, the secret of their success; and if we consider that cathedral, church, palace, and park, are all thronged with so many appeals to the artistic faculty, we say much of our wonder vanishes, and we feel convinced that it will not be until our rulers become conservators of Art to the same amount as those upon the Continent, and until every School of Design in the land has its museum, that we may hope to achieve some portion of that excellence which the Exposition of Manufacturing Art, now open in Paris, so prominently shows. I have no hesitation in asserting, from my own inspection, that many of the alleged causes as to cheapness of production is ideal; and if we consider that while the Englishman may be expensively fed and lodged, his powers of labour are at least equal to the extra cost, and his physical endurance at least double; these things taken into consideration, we have but little to fear, and everything to hope. One thing alone we desiderate, and that we must have supplied—we want the cheap artist; the workman who, uniting to mechanical skill a knowledge of form, will yet labour at a fair but not extravagant rate of remuneration. Here is the strength of French Manufacturing Art, and here must be ours; these our Schools of Design at least ought to supply us with. Whether they can do so or not is at present somewhat problematical; but having indicated the want, we may at least hope it will speedily be removed.

A PRACTICAL MAN.

[During our recent visit to Paris, we accidentally met there a gentleman connected with our manufacture of iron-work, and we requested him to favour us with his views concerning what he saw in the Exposition. He has accordingly sent us the above communication, which, estimating from a "Practical Man," will meet with the attention it merits, and will, doubtless, be read with much interest.—Ed. A.J.]





A GIRL AT THE BATH.

ENGRAVED BY W. H. MOTE, FROM THE STATUE BY R. J. WYATT.  
IN THE POSSESSION OF LORD CHARLES TOWNSHEND.



22 JU 52



# A LIST OF THE PRINCIPAL COLOURS USED IN PAINTING. WITH NOTICES OF THEIR CHEMICAL AND ARTISTICAL PROPERTIES. BY W. LINTON, Esq.

MINERAL				ARTIFICIAL COLOURS—WITH REMARKS.			
COLOURS.	CHEMICAL DESIGNATION.	PREPARATION.	CHEMICAL CHARACTERISTICS.	ARTISTICAL PROPERTIES.			
WHITES. FLAKE WHITE.	Carbonate of Lead, with An excess of Oxide.	Plates of Lead exposed to the action of Vinegar Steam in beds of Fermenting Tan.	Blackened by Sulphuretted Hydrogen, Hydro-Sulphuret of Ammonia, and other foul gases, common to most domestic atmospheres; for which reason a rapidly drying and protective vehicle is essential to seal it up against such evil influences. It has no injurious action upon Vegetable and other Colours, as some have conjectured. It is perfectly soluble in diluted Nitric or Acetic Acid, when free from Pipe-clay or Sulphate of Barytes.	The best White extant for Oil or Resin vehicles when pure, which is generally ascertained by its exceeding whiteness and opacity. Its usual adulterations are Sulphate of Barytes, Chalk, Pipe-clay, &c., all of which are partially transparent, and consequently appear darker in unctuous or resinous vehicles.	There are other Whites of Lead, varying in body and brilliancy, and equally obnoxious to the action of moisture, as <i>Flake White</i> , <i>Paris White</i> , <i>White of Bismuth</i> , <i>White of Zinc</i> , and <i>White of Lead</i> . The Whites of Bismuth, <i>Paris</i> , and <i>Antimony</i> are injured by light, as well as by mercuritic vapours. Those of Zinc, Tin, Barytes, and Strontian, although they are comparatively secure against the foul gases, are too feeble in body to be satisfactory in unctuous or resinous vehicles.		
YELLOWS. CADMIUM YELLOW.	Sulphuret of Cadmium.	A Combination of Cadmium and Sulphur.	Resists the action of the foul gases, light, &c. It is a most durable and brilliant colour.	A beautiful Orange-tinted Yellow, of an excellent body; and an admirable substitute for Naples Yellow, the Chromes, and other Mineral Yellows, which are liable to injury from noxious vapours, light, &c.	There are other Mineral Yellows, but they are all more or less objectionable. The <i>Chromes of Lead</i> , like all preparations of that metal, are blackened by the foul gases. The <i>Chromes of Barytes</i> are strongly acted upon by light. The united Oxides of Lead and Antimony furnish <i>Naples Yellow</i> , a colour readily affected by Sulphuretted Hydrogen and other foul gases, as well as by light, and by a moist steel spatula. <i>Turpith Mineral</i> or Subsulphate of Mercury is rapidly blackened by light, and by the foul airs. <i>Opiment</i> , or <i>King's Yellow</i> (Arsenic and Sulphur) is equally destructible; also <i>Fluent Yellow</i> (Lead and Salts heated violently). They soon disappear when applied to delicate tints or thin glazings, especially if subjected to the action of the Solar rays (a summary mode of ascertaining the probable effects of light and moisture on painted surfaces). <i>Garments</i> made by either of Alcohol, is equally fugitive.		
STRONTIAN YELLOW.	Chromate of Strontian.	A Solution of Strontian added to one of Chromate of Potash.	All Permanent Colours, whether Native or Calcined.	A pale Canary Yellow;—another safe substitute for the faulty Yellows mentioned above.	The Oxides of Iron are among the most perfect, and purest, and the most valuable for Oil painting. They are not subject to fading, and may be said to constitute the soundest materials with which the Chemistry of Nature has furnished the painter for the imitation of her works.		
YELLOW OCHRE. OXFORD OCHRE. ROMAN OCHRE. SPONGE OCHRE. BROWN OCHRE. TERRA DI SIENNA. UMBER.	Oxides of Iron.	Native Earths, consisting of Silica and Alumina coloured by Oxide of Iron.	A perfectly permanent Colour, not affected by Acids or Caustic Alkalies.—Vaporised by a red heat, if pure.	The Oxides of Iron are among the most perfect, and purest, and the most valuable for Oil painting. They are not subject to fading, and may be said to constitute the soundest materials with which the Chemistry of Nature has furnished the painter for the imitation of her works.	There are other Mineral Reds which are durable; but they are of inferior quality and are not needed. <i>Native Cassiter</i> is inferior in every respect to Vermilion. <i>Vermilion Red</i> is an inferior representative of Indian Red, and <i>Cochineal</i> a still coarser one. <i>Red Lead</i> blackens in oil; and <i>Iodide of Mercury</i> has no claim to durability.		
JAUNE DE MARS.		A Chemical Preparation.			Among Vegetable Reds, the <i>Madders</i> have the best reputation for standing. All vegetable colours however should be looked upon with suspicion.		
REDS. LIGHT RED.		Yellow Ochre, calcined.			There are other Mineral Blues, but they are better avoided when the Ultramarines are available. The Oxide of Cobalt and Alumina form <i>Cobalt Blue</i> ; and the Oxide of Cobalt and Glass form <i>Smalt</i> ; they are both blackened by foul airs. <i>Prussian</i> and <i>Antwerp Blues</i> are in much use from the want of a permanent deep blue; they are injured by light and alkalies. <i>Indigo</i> is inferior in colour, and very fugitive.		
INDIAN RED.		A Native Earth.			There are other Mineral Greens. Those of Copper, the <i>Emerald Green</i> , and <i>Mineral Green</i> , are very insecure in Oil vehicles.		
VERMILION.	Bisulphuret of Mercury.	Mercury and Sulphur sublimed together.			The dark Browns, though chiefly of Vegetable origin, seem to be the only deep transparent colours which have the reputation of being permanent. The deep Reds, Yellows, Greens, and Blues, are all more or less of a fugitive nature.		
BLUES. NATIVE ULTRAMARINE.	Consists of Silica, Alumina, Lime, Soda and Potash, Oxide of Iron, Madder, Sulphur, and Sulphur and Chlorine, (according to Emelin, Varrault, and others) in its native state.	Prepared from a Mineral called <i>Lapis Lazuli</i> .					
ARTIFICIAL ULTRAMARINE.	It is regarded as a compound of Bisulphuret of Mercury, Silica, Soda, and Potash, with the colouring matter of the latter on the two former constituents.	Prepared by several difficult processes, some of which are kept secret by the makers.					
GREENS. CHROME GREENS.	Sesquioxide of Chromium.	When Chromate of Mercury (the Orange Precipitate on mixing Nitrate of Mercury and Chromate of Potash) is strongly ignited, Oxide of Chromium remains in a powder.					
TERRA VERTE.	Oxide of Copper.	Native Minerals.					
MALACHITE.	Carbonate of Copper united with Silicate.						
BROWNS. VADETTE BROWN. COLOUR EARTH.	Decomposed Vegetable Matter.	Decayed Wood, Peat, or Bog Earth.					
MURRY.	Vegetable and Animal Matter combined.	White Pitch and Myrrh, with Animal Matter.					
ASPHALTUR.	Bitumen.	A Mineral Pitch or Resin, found floating on the Dead Sea; also after the distillation of Natural Naphtha.					
BLACKS. IVORY BLACK.	Animal Matter.	Calcined Ivory.					
BLUE BLACK.	Vegetable Matter.	Calcined Vine Shells, Cocoa-Nut Shells, &c.					

ALL THESE COLOURS MAY BE SAFELY USED AS PERMANENT ONES.

MINERAL

CARBON. BITUMEN. ART. VER.

In recording the defects and liabilities of Colours, it should not be forgotten that the Painter's Vehicle or Diluent must have considerable effect in preventing Chemical Action among such as are inimical to each other, by isolating and maintaining their component particles from mutual contact. And if the Vehicle be of a good and truly drying quality, even the external attacks from damp and dust are, in which many of the objectionable Colours are liable, may often be successfully resisted. But should the Vehicle be of a flimsy and impure character, instead of being a protector, it may become in itself an originator of mischief among the Colours.



### ON THE GOVERNMENT SCHOOLS OF DESIGN.

THE universally acknowledged necessity for the establishment of Schools of Design as aids to manufacturing requirements, the continued and untiring advocacy with which their importance was urged upon the country, the feeling of enthusiasm which hailed the announcement that the Government of the day had decided upon applying to Parliament for the necessary funds for their foundation, the ready spirit in which the application was met, and the sum applied for granted, with the sanguine hopes that were expressed of its judicious application,—all proved to demonstration that there existed an avowed and deep-felt yearning for some active and influential exertion to elevate the standard of British Industrial Art.

On all hands the movement was greeted as a long required boon, and though the fund set apart were insufficient for the accomplishment of a great National purpose, still it was viewed as an experimental outlay only, and with moderate success attending it, a demand for an increased amount would have been cheerfully conceded.

It is, therefore, a subject of deep regret and mortification, (though to those who have watched the system chosen for operation and the manner of working it out, not one of surprise,) that after twelve years of trial—twelve years of ineffectual experiments—jealous bickerings and party distractions,—after many tens of thousands of pounds have been spent, a parliamentary commission has just closed its labour of inquiry into the cause of their almost total failure.

The report which has emanated from the committee is not such as could have been hoped, and should have been expected. An unpleasant task certainly devolved upon it, but also an important and necessary one, and when undertaken ought to have been seriously and honestly set about. No undue bias should have been allowed to influence or warp the judgment of its members. But such appears to have been the case. The old self-condemned system still finds its adherents and its tolerants, with, in some instances, such a recommendation for certain qualified adaptations as include a change merely of *men* instead of *measures*. It is quite apparent that the real struggle is for *place*—the loaves and fishes are the true "*cousa belli*." The general interests of the various classes for whose advancement the schools professedly exist, and by whom to a great extent that existence is supported, are made subservient to party pique and private interests.

The extracts from the evidence appear selected to further a particular and selfish object; for this purpose, detached sentences and parts of sentences are separated from their context and dragged forth to convey a meaning opposed to the spirit of their speaker. Such is the impression they bear, and it is too continuous and palpable to have been accidental. Those who read the "Report" only, without reference to the appendix, containing the examination of the witnesses, would gain but a very erroneous and inadequate idea of the nature of the depositions.

This "Report" will be a severe disappointment to those who had been sanguine of the benefit to be derived from the inquiry. There is throughout an absence of that earnest truthfulness which should have been the distinguishing characteristic of a verdict of such serious moment to the wellbeing of our Art productions.

There is an evident trifling with the surface—a tickling of the skin merely—instead of a disposition to probe deep enough into the seat of the disease, to lay bare its extent with a determination to administer the necessary means required for its cure. The report pleads in extenuation of this failure the *novelty* of the experiment. Novelty in this case appears with an aspect of rather more durable character than is usually assigned to it. Surely *twelve years* contain within their circuit a space in which it might reasonably have been thought that novelty could have had its day—so proverbially allotted to it. But there neither was, nor is there in the scheme as it has been understood and worked, any of the novelty for which credit and forbear-

ance are claimed. As mere "drawing schools," which they really are, the only novelty about them is their national character and cost. It pleads, "that the main object is to produce not so much designs as designers." This has very much the aspect of a distinction without a difference; if the schools had been really so directed as to make "designers," no one would complain: the designers being made, the designs would not be long in making their appearance; the motive power being created, signs of its vitality would soon be evidenced. This plea, instead of helping the defence, only proves that the charge itself is not understood, and renders still more distant the prospect of improvement: further, it states "the education of a designer is a slow process," and this assertion the practice of the schools has unfortunately confirmed to a most tedious extent; it has been a "slow process" indeed. But being "slow," is it not the more necessary that the education should be "sure!" and who will venture even to hope that the present system will prove so! The longer the time occupied in the attainment of an object, the more paramount becomes the importance of the means to which it is devoted being suited to the end sought. But the admission that the schools have utterly failed in their object, is allowed in a degree more or less sweeping by every witness.

This is, indeed, lamentable; not merely on account of the time mispent, and money wasted, but chiefly for the wreck of that hope which had hailed their advent. We have to deplore not loss of time only, but temper also; for many years of healthy operation must result before the public pulse will again beat with the same favourable response.

Nothing now remains but to commence *de novo*; but under what a different aspect. In place of the glorious sun-burst of expectancy and promise which beamed upon their pristine efforts, the shadow of a twelve years' disheartening failure casts its gloom. Dismal as the prospect is, some sound corrective effort must be made; the positive vitality of the schools depends upon it; their future and immediate management must be such as to preclude a second failure, which can have but one result, their total abandonment.

As a subject in which a great number of the readers of the *Art-Journal* are personally interested, and as from its extensive and influential circulation it is the most valuable medium of communication, I avail myself of its columns to draw attention to the following remarks and suggestions, as the present time presents a peculiarly fit season for their consideration.

From the first opening of the schools there has been an antagonism between the end professedly sought by their foundation and the means practically applied to attempt its realisation; they were proposed as "Schools of Design," with reference to the various branches of manufacture; they were established for the advancement of Art, not *per se*, but *Art in connection with manufactures only*; tuition with reference to Art as a profession was strictly forbidden. This was clearly a sound, practical, working view of the matter, and an honest view also; the principal part of the funds being public money, could only with fairness be expended upon a scheme that had for its object the general benefit of the community. Increased artistic value given to our manufactures might naturally be presumed to lead to an increased demand, causing an increase of employment, thus effecting the required good, and returning the outlay to the pockets of those by whom it had been advanced.

It was stipulated that the Art-instruction sought must be in alliance with some branch of manufacture or trade process to bring it within the action of the institution. But by what means has it been sought to work out this position? by the appointment as masters, of gentlemen who are artists professionally only; wholly unconnected with, and uninformed of, manufacturing necessities and capabilities. Here has been the fundamental wrong, from which all other errors have had their source.

There is no desire to question the talent of many of the gentlemen who have filled, for a space more or less brief, the offices of the

various masterships in the schools; some names among them ranking deservedly high in Art, and Art in its highest walks; but this very fact, evidencing as it does the success of severe and continuous study in this particular direction, at the same time renders doubtful their fitness for positions so utterly at variance with their previous and more elevated pursuits.

Can it be expected, that artists whose productions are successfully associated with a style of Art that demonstrates a predominant predilection, and in the exercise and pursuit of which they hope to leave their names as treasured words upon the pages of Art-history—can it be expected, that they will leave their studios for the best hours of the day, and forsake the pencilled realisation of a thought-teeming allegory, a hallowed page of history's tuition, or a rare impress of nature's varying face, to direct the decoration of a carpet, analyse the proportions of a teapot, or decide the tinting of a mousseline-de-laine!

It would be positive self-abnegation, which, though voluntary, should be discouraged and prohibited. In the uncertainty that too often tracks the path of the artist, the emoluments of office may be an inducement to suffer this martyrdom of feeling—and sacrifice of time begrudged—but to suppose that the heart will be in the offering, is to be blind to the natural consequences which all experience teaches of forced attachments.

With a bias so diverse, will they bring that earnestness to the task, that devoted energy to the labour, which is so essential to its achievement; and can they also bring that practical and innate fitness, without which all efforts are abortive!

Few artists of eminence can be found who have any practical knowledge of manufacturing processes and manipulations—to which all design, whether of form or colour, must, in some degree, be subservient—but the knowledge is attainable, provided the means be taken and the time bestowed to obtain it. These require it to be the primary and influencing motive of study, and not followed as a secondary matter of personal convenience or hobbyism. The master-ships of the various schools should be considered as wholly engrossing the time of those who are chosen to the duties and salaries attached to the office commensurate with this requirement; so that when not occupied in the immediate duties of the schools, they may avail themselves of opportunities to visit the manufacturing establishments, and thus obtain a practical knowledge of their operations, and also test their own abilities for their task by occasional original designs, which should be available for any manufacturer subscribing to the schools to produce, who should be desirous of so doing. Their whole time should be surrendered, and in common justice liberally paid for; for at the present miserable stipend which generally they receive, it is vain to expect that men of talent will, or can, devote themselves to carry out the effective working of the system. The attendance at the schools is considered as a mere adjunct to their professional labours; and tolerated only for the certain though inadequate emolument it affords.

Again, a custom has prevailed of shifting the provincial masters from place to place; that is prohibitory of their successful application of any knowledge of local wants which they may acquire. In many cases where a master has felt an interest in ascertaining the peculiar processes of the chief manufactures of the district to which he is appointed, and by imparting something of a practical character to the tuition, has gained the confidence of the directors and students of the school, he is, as a reward for his exertions, drafted off to another school that affords a larger salary, and where the manufacture is totally different. Surely, if found deserving, the increased salary might have been given, and his services retained to the district where they promised to be valuable. Some plan must be resorted to that shall give a practical character to the tuition of the schools; and this, up to the present time, has been wholly neglected.

The two fundamental principles for which they were founded, viz., the *teaching of Design*, and its *application to manufacture* have been



wholly lost sight of. Far be it from our wish to conceal or deny aught of the difficulty that waited upon their course; this was but too evident, and its perception has ever made more apparent the futility of the means by which it has been sought to be guided. The regulations which direct the routine of study are unsuited to their object. It was a trying task to frame a code of rules that should meet the exigencies of requirements so varied, as must ensue from the number of different branches of Art-manufactures in which the pupils of the Metropolitan School were directly or indirectly engaged, and the most judicious that could have been devised must necessarily, from these very circumstances, have been subject to objection. That the course of instruction selected had not, even there, realised the hopes of the friends of Art-education was admitted beyond a doubt, even before the establishment of the local schools—but had the result been as cheering as the most sanguine believer in the scheme could have desired; still it required some consideration to determine whether it was equally adapted to districts whose requirements in general were so dissimilar.

To the unqualified application of one routine of study to Schools of Design generally, irrespective of the wants of the district in which they are founded, is in a great degree to be attributed the very partial success which has in a few instances resulted, and the very general failure which has endangered the stability of the institutions altogether.

Many of the localities in which the provincial schools are placed have one staple manufacture, which forms almost the engrossing object of the district, and the advancement of this branch, as far as Art could be applied to it, was the object understood by their formation. The regulations for their government should have been directed to this particular aim in chief, information sought as to the known capabilities of the materials used, inspection made of the most successful results already realised, and means and appliances put into operation to advance it from that state. Had this been earnestly and seriously set about, had it been really understood and acknowledged, a very different position would have marked their labours; the better informed and more talented class of artisans, who now generally stand aloof, would have gladly availed themselves of their co-operation, and would willingly, in return for the instruction they received, have assisted the practical working of the school by imparting their experience in the manipulatory processes, thus forming the connecting link of the chain of Art-manufacture.

Now with reference to the Metropolitan School, I would, in the first place, draw attention to the classes of the pupils and the varied objects which the course of study is intended to promote. By reference to the report it appears there are nearly fifty distinct classes of pupils enumerated; that is, nearly fifty positive and separate branches of Art and Art-manufacture. Now of these many are well-educated youths, some the sons of professional men, of manufacturers and tradesmen of property, of those who, having a taste for Art, embrace the opportunity which the school offers of advancement in their different pursuits. When the social position of these pupils is considered, it will be at once apparent that the failure of the system of tuition is not of that vital importance that it becomes to the humbler class forming the bulk of the provincial pupils. Many other channels of instruction and occupation are open to the former. With some a very moderate share of success would be satisfactory. If, for instance, the sons of manufacturers and those who are destined afterwards to become employers, gain but a tolerable idea of what is excellent in Art, if they but learn to know and to appreciate, the chief end of their instruction is accomplished. But, in the instance of those dependent upon their own manual talent, the case is widely different; they should not only know and appreciate, but also must add the power to do, and so realise that excellence; and by this power is their success to be estimated.

These pupils, generally, are the children of humble artisans, who, feeling the difficulties

that have impeded their own progress, through lack of those advantages which the schools now offer, readily seize the proffered boon in their favour, and look forward with a confident hope that the result will yield them an increased facility of gaining a livelihood; and this hope reconciles them to the denial which such a subtraction from their limited funds as the subscription to the school involves; for it is a positive draft from their necessities. The importance of success to this class cannot be over-estimated.

The general regulations for study are defective and inapplicable to the title of the schools, and without thorough revision can never attain their object. The exhibitions of the competitive drawings which annually take place may evidence the possession of some ability and aptitude on the part of the pupils, but undue weight must not be attached to these; flattery here is at least as deceptive as it may be pleasing. In the production of these the hand and eye alone have been called prominently into action; let there be study in which the head may be the leading influence. It is possible for pupils to copy very correctly the details and proportions of examples placed before them, in different orders of composition, without really so understanding their peculiar properties and distinguishing characteristics as to be able to reproduce them in an original design. The eye may never have apprehended them with sufficient force and precision to have imprinted them firmly on the memory; and it should be borne in mind that memory is to form the store from which their future resources are to spring. Memory becomes the test to which imagination afterwards appeals; and while it recalls to the mind the lineaments and character of the approved examples which have passed under the pupil's observation, it at the same time prescribes limits beyond which the fancy may not trespass; and in proportion to the merit of the works that have formed the object of their study, and the fidelity with which their beauties have been impressed upon the mind, will be the value of their influence in their future productions. The part that memory plays in the office of instruction is most important; and just according to the vitality of its power, will be the extent of its utility, thus enforcing the necessity of well-directed study, rightly and fully understood.

Let the title of the schools be no longer a misnomer, but let them be Schools of Design in fact, and not mere copying machines; then, and not till then, will their influence be successful, important, and national. Let the chief object of study and principal aim of the tuition be the advancement of ornamental design in connection with Art-manufactures. To achieve this desideratum, I should recommend that classes be arranged according to the abilities of the pupils, for the theoretical as well as practical study of the different styles and character of ornamental composition; and, after the usual fac-simile drawings have been made, that the pupils be verbally examined to ascertain that they understand the theory of their task; their answers would evidence the relative correctness of the impressions received by its execution. This passed, they should then be required to make an original design in that style, embodying the principles and features of the first study, but varying the details and arrangement. This would evidence conclusively the amount of knowledge the pupil had derived from his tuition, and without such a test it is impossible to conclude with any satisfactory certainty that the pupil has learnt at all in the true sense of the word, and in the only sense in which it is of any value to him. Capabilities, of even ordinary character, submitted to such a course of instruction must necessarily be enlarged and improved; and when natural innate talent is brought within its operation, the most satisfactory results may be relied on. And I would recommend that the annual prizes be awarded in reference to these designs, in preference to the mere copies of casts and prints which now contest those honours.

The study of natural flowers and plants is very judiciously made a feature in some of the schools; it would be advisable that after the

drawing is made representing the object exactly as it appears in the specimen before the student, that original groupings and compositions be designed from them applicable to the purposes of manufacture, thus teaching him to turn his labour to account, and keeping before him the object for which he is taught, and assisting him in its attainment; he will then see and feel the importance of the part he has himself to take in the task of his tuition. Positive and actual study there must be if the hours spent in the schools are to count for days of fame or profit hereafter.

There is no golden path to knowledge, and it is not desirable there should be; but through the able instrumentality of the pioneers of intellect there is a good macadamised road, for those who choose to tread it, that offers more secure and firmer footing; and it should be borne in mind that 'tis not the distance travelled, but the experience gained upon the route, that constitutes the value of the journey.

I should also recommend the formation of a class for the most talented adults employed in the various Art-manufactures, in which they shall be taught the principles of light and shade, colour, and composition, without being subjected to the ordinary routine of the elementary drawing studies. This should be considered as an exceptional class, and limited to adults only whose manual execution and general capabilities evidence decided talent.

There are in the provincial districts many clever painters in connection with manufacture (I use the word advisedly, and may say with reference to the difficulties under which they have laboured, for want of accessible proper training, very clever), who would gladly receive assistance so offered as to be available and useful to them. They cannot consent to enter the schools on a footing with those who have never used a pencil before, and they have not the time, even if they had the inclination, to do so, and therefore are altogether absent from them. They do not dispute the importance and necessity of the elementary studies as the basis of a sound Art education, and readily accept it for their children; but the time is past—they regret—for its application to their own case, and the question is not whether such a course is the best as a general rule, but if it be suited to their peculiar circumstances; if not, then, to them it is a nullity.

The body for whom I claim this exception is fully employed, and in attending the classes at all, there would be a positive and certain loss in the diminution of their wages by the time so devoted; and men will not readily suffer this for the chance of a doubtful gain. Their attendance is a most important consideration, as improvement with them would be of immediate influence, whereas with the younger pupils it can but be prospective.

The relative position of manufacturers, whose advancement the schools were mainly founded to promote, and retailers, through the medium of whom the public generally have to judge of the progress made, presenting a most important feature in the consideration of the subject, is reserved for future notice. B.

(To be Continued.)

## OBITUARY.

GEORGE MÜLLER.

The architect George Müller, from Wyl, in Switzerland, died at Vienna, at the age of twenty-seven years. He was an artist of very eminent talent, full of fancy and taste, excellent in invention as well as in the manner of design, so that his drawings in water-colours would adorn any collection. Müller lived a long time in Italy, especially in Florence, where he designed the plans for the restoration of the façade of the dome, a work in which are exhibited spirit, fancy, and the deepest intelligence of the Italian Gothic. Müller was also a very active, good, and amiable man, and his loss cannot be replaced either for the Fine Arts or for his friends.

H. B. CHALON.

We regret to announce the recent death of this artist, favourably known as a painter of animals.



### EXHIBITION OF THE PRIZE-PICTURES OF THE ART-UNION.

THE annual Exhibition of prizes was opened to private view on the 11th of August, at the rooms of the British Artists—the usual place of exposition. It would be difficult to instance a more effective test of the value of "hanging," than is afforded by the change of position thus accorded to works in a second exhibition. It is on the one hand a great boon to the artist, and on the other an invaluable relief to the spectator. A determination to discharge conscientiously a hanging commission is difficult and embarrassing in proportion to the honesty of the hanger. The "line" is not universally a measure of justice: there is sometimes much charity in an extralinear position, not only when pictures are positively bad, but when they possess even valuable points. The light under which these pictures is now seen is, we think, much more powerful than that by which many of the best have been lighted in the respective rooms whence they have been removed; to some the change is beneficial, to others it is injurious. The picture, No. 3, 'Mrs. Claypole, Cromwell's favourite Daughter, on her Deathbed,' &c. by LYON, is placed lower than it was in the Royal Academy, and here becomes manifest a want of depth and an undue breadth of white, and light colour. 'Shylock refusing thrice the Amount of his Bond,' &c. by LEAR, ought to bear inspection from its present position: but in the draperies there is a flatness and carelessness of adjustment which we had not expected to see. 'The Alarm Signal—Smugglers Off!' by H. P. PARKER, is effective and spirited; and these qualities had not been in any wise vitiated by a little more finish. We trust there was no *malice prepense* in placing together two such pictures as 'A Fishing-Boat putting about for her Rudder,' &c. by BRUNNING, and DANNY's picture, 'A Mountain Chief's Funeral in Olden Times'—the one all light, the other all mysterious shade; indeed, we are confirmed in the view we have already taken of the latter picture—when the surface has acquired the film of age, the material of the composition will become invisible. 'John Aubrey, the Antiquary, at his Manor House at Eastern Priory,' &c. A. PROVIS, is a work which will sustain itself as a faithful study of various quaint material. 'Soldiers' Wives waiting the result of a Battle,' Mrs. McLAN. Of this original conception we have already spoken favourably: its judicious grouping and good colour are seen at advantageously here as at the Free Exhibition. 'Horses Heads, after Nature,' J. F. HERRING. This has been a valuable subject to the artist, but we are weary of its repetition. These heads are certainly as life-like as any he has previously painted, and not less distinguished by masterly execution. 'The Crannaut Mountains—North Wales,' J. DANNY. The effect of this picture is now widely different from that which it derived from its position in the Royal Academy. If it be placed in a strong light and near the eye, it will universally be pronounced too green. The error, a very seductive one, which has led to this is palpable, and if not guarded against, it will lead to insipidity. We have already spoken favourably of the picture—it is strikingly original and independent in its style. 'A Willow Stream that turns a Mill,' F. W. HULME. We see this picture again with much pleasure, as being in every thing a studiously careful transcript of a picturesque locality. 'Bianca Capello,' J. C. HOOK, is a production which in every passage courts close inspection; it is one of those which impresses the memory. 'The Holy Well—Brittany.' This is the largest oil picture we have ever seen by this artist; it is distinguished by all the sweetness and graceful character which qualify his water-colour pictures. Other works of much merit among these prizes are—'A Subject from Peppy's Diary,' by J. NOBLE; 'A Ruin of a Monastery near Boulogne,' E. J. CORBETT; 'The Cuirassier's Forge at Caen,' E. A. GOODALL; 'Harwich from the Stour,' BENTLEY; 'David Deans exercising for the instruction of his Daughters,' &c., T. CLATER; 'A Forest Village,' J. STARR; 'A Shady Stream—North Wales,' H. J. BODDINGTON. In the Water-Colour Room

are a few works of much excellence, as, 'The Terrace,' G. DODGSON; 'Interior at Dieppe,' S. PRIGUT; 'Elizabeth et Fefine,' W. LEE; 'Windings of the Wye,' GEO. B. CAMPION; 'Hagar,' FANNY CORBEAUX, &c. &c.

In the South-west Room are two pictures by WEBSTER, which every visitor will be rejoiced to inspect in the favourable positions in which they are hung. They are respectively the property of W. Wells, Esq., and E. Bicknell, Esq., by whom they have been lent for exhibition. They are 'The Smile,' and 'The Frown,' both from 'The Deserted Village,' and so obviously pendants that they ought ever to hang in companionship, since each contributes so powerfully to the narrative of the other. They illustrate opposite effects of the moods of the village schoolmaster, the subjects being—

"Full well they laughed and counterfeited glee  
At all his jokes, for many a joke had he;  
and—

"Full well the busy whippers circling round,  
Conveyed the dismal tidings when he frowned."

These pictures are small, each presenting simply a bench of rustic children moved to gaiety or gravity according to the mood of their renowned pedagogue. They have been engraved in line, and the pair of plates will be presented to each subscriber for the current year at the time of subscription, as an addition to a series of etchings from a charming set of drawings by Maclise, illustrating Shakespeare's Seven Ages. This proposition, if effectively and literally carried out, ought to prove highly beneficial to the funds, as a balm to the painful memory of the vexatious delays which have occurred in the delivery of preceding presentation plates. We know not under what circumstances these plates became the property of the Art-Union; but we believe that they were already advanced before the copyright was acquired by the Society, their publication having been contemplated through the usual channels. We believe that they will constitute the most popular presentation that has ever been made to the subscribers. Maclise's designs from the Seven Ages were last season exhibited in the Water-Colour Room of the Royal Academy. The drawings were made for the purpose of execution in porcelain, but they have fallen a godsend into the hands of the Art-Union, but for which circumstance they had not, at least at present, been published. They are drawn in lead pencil, and being slightly shaded are little more than outline; they are however surpassingly sweet in sentiment. The series consists of eight compositions, because the first is an epitome of the whole, exhibiting the stage on which the player makes his entrance, and plays his many parts. The scene is lighted by the "lamp of life," on the right of which is the door of entrance, at which we see the infant in the arms of the nurse; then in succession the rest of the characters, until the aged man is seen departing by the door on the extreme left. The whole of this is extremely slight, and it contains not a line that does not aid the moral force of the "strange eventful history." The exit of the old man tells more emphatically than any other passage of the drawing. We have seen something like it in the sepulchral sculpture of Thorwaldsen, but it is so purely apposite, that it would seem to have been suggested by the verse alone. The simple and severe elegance of this beautiful drawing qualify it for execution in bas-relief. "The Lover" is a conception of much grace; he is extended on the ground invoking poetic fire, with his woful ballad before him and his gittern by his side. "The Soldier" is a literal and highly effective deduction, and the "Pantaloon" is accompanied by a maiden and her lover—one on each side—but of their by-play he sees nothing. The bas-relief also by J. HANCOCK is exhibited; this it will be remembered gained the prize of 100*l*. A copy in metal has been made, from which a plate is now being engraved for the subscribers of the year 1849. Another bas-relief, "The Death of Boadicea," by H. H. ARMISTEAD, which was submitted in competition for the premium of one hundred pounds, has been purchased by the society, and is now exhibited.

### THE VERNON GALLERY.

#### THE WAY TO CHURCH.

T. CREWICK, A.R.A., Painter. J. C. BENTLEY, Engraver.  
Size of the Picture 1 ft. 11½ in. by 1 ft. 7½ in.

THIS, it will be observed, is a very small picture; and although the value of a work of Art must never be estimated by its size, the admirers of Mr. Crewick's pencil—a multitude in number—must regret that no more important example is to be found on the walls of the Vernon Gallery. Like Collins, he has hitherto been satisfied with such subjects for pictorial delineation as are to be found at home, deeming it totally unnecessary "to put a girdle round the earth" in search of less ordinary, but frequently less pleasing, material, and to fill his portfolio with a crowd of sketches and studies, when better might have been procured with diminished cost and labour.

If Mr. Crewick has not the poetical imagination of Turner, the Claude-like classic feeling of Callcott, or the glowing romance of Danby and Martin, he has that which to the eye of an Englishman fully compensates for their absence—an ardent love for the scenery of his native land, and the happiest talent for placing it on the canvas. A landscape by him is almost a *camera-lucida* transcript of the place, so true is it to nature, even to the minutest detail; and yet there is nothing mechanical nor little in his works; the labour is of the mind, not of the hand, based on the conviction that the excellence of a whole mainly depends on the excellence of its several parts, and that whatever is worthy of being represented, however circumscribed in itself, is worth the artist's time and talent. It might possibly be supposed that, from this extreme attention to minutiae, the pictures by this painter would be deficient in breadth of effect, a result which often follows too close an adherence to the natural colour of particular objects; this however is not the case, for if we closely examine any two square inches of his canvas, it matters not whether they contain a branch of a tree, a piece of granite rock, or a mass of weeds and wild flowers, there is in substance before us the material itself, yet subordinate to the general design.

The beautiful little picture of the "Way to Church," so exquisitely engraved by Mr. Bentley, illustrates our observation: here every form is most clearly made out, yet nothing is obtrusive—each one keeps its proper place; the rays of the sun, playing through the trees and illumining the principal objects in the composition, produce a powerful breadth of effect, and by contrast with the mass of warm shadowed foliage beyond, impart light to the entire work; the distance is clothed in a delicious atmospheric tint. It is altogether a lovely summer scene, pure as the hand of nature could form; calm as befits the day of rest.

It has been well described in a graceful little poem by the Rev. H. Townshend; a portion of which we extract, regretting our inability to find room for the whole.

"It is a pleasant sight and fair,  
The woodland boughs at play,  
While breathe on the rejoicing air  
The beauteous and the hay,  
And up the dell the silvery bell  
Teaches the churchward way.

"And, tinkling low o'er brier-clad stones,  
The rippling rannel near,  
Blends with those far soft undertones  
The mellow chime and clear:  
Shadow and beam athwart the stream  
Like Hope at sport with Fear.

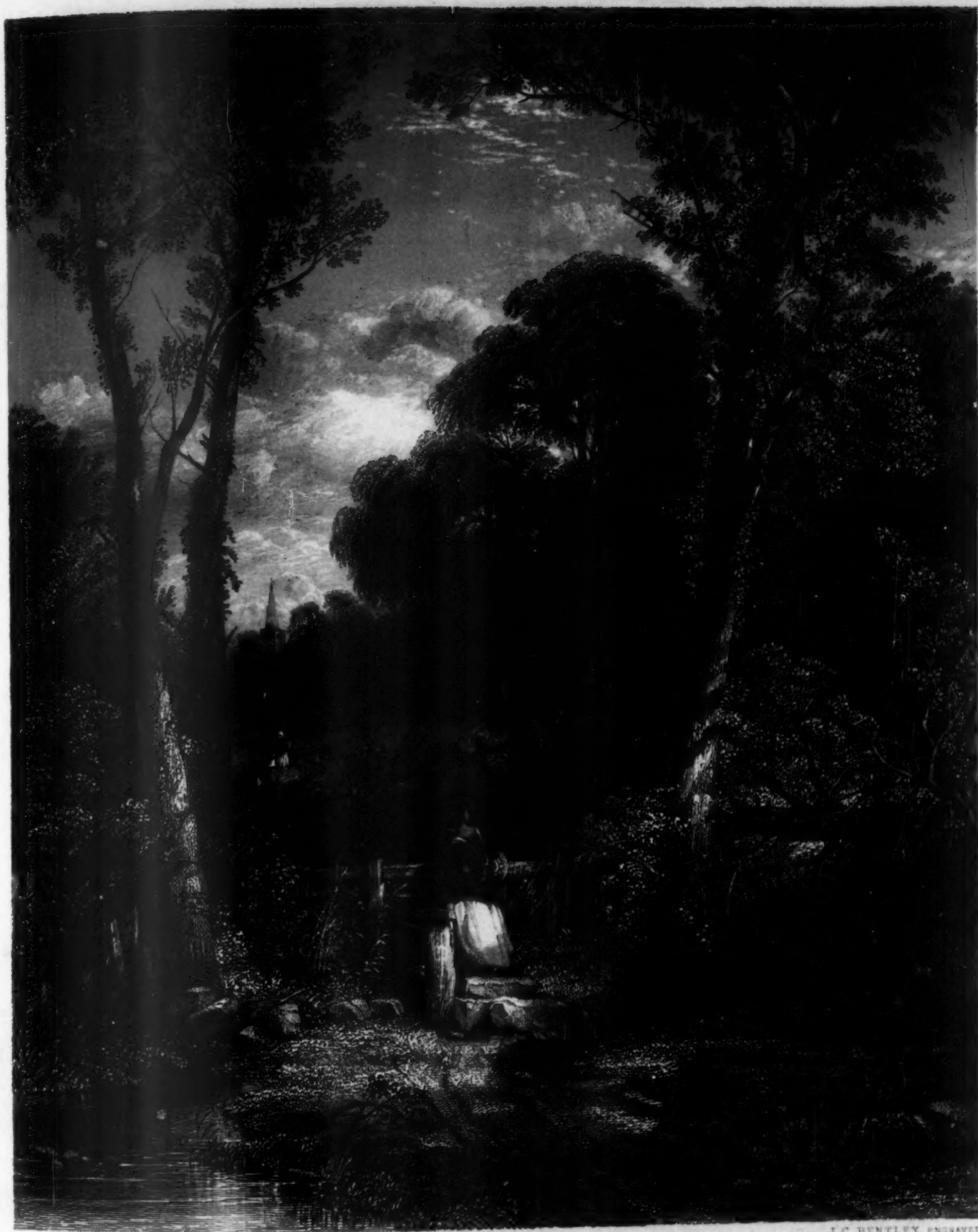
"Peace, Beauty, Blessedness, repose  
In that rich verdurous shade,  
Which the tall linden barrier throws  
O'er half the lawnly glade:  
Lightsome the while to cross the stile  
Steps forth a cottage maid.

"She hath been loitering by the lane,  
Her hat with flowers to dight;  
Her mother now and sisters twain  
She seeks with eager sight:  
In haste she is—she would not miss  
One word of holy Rite.

"A simple band! yet not untaught;  
Creation's volume fair,  
His Word, who all its wonders wrought,  
The Book of England's prayer:  
These are their lore. What need they more?  
Truth, comfort, heaven are there."

There is a slight alteration in the engraving from the original. When a proof was submitted to Mr. Crewick for his approbation, he placed a spire on the tower of the church to make it somewhat more prominent. The addition is of great value to the print.





T. CRESWICK, A.R.A. PAINTER.

J. C. BENTLEY, ENGRAVER.

THE WAY TO CHURCH.  
FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
1 FT. 6 IN. BY 1 FT. 7 IN.

LONDON, PUBLISHED FOR THE PROPRIETORS.

PRINTED BY E. SMITH.

22 JU 52



NATIONAL EXPOSITION  
OF THE  
PRODUCTIONS OF INDUSTRY, AGRICULTURE,  
AND MANUFACTURE, IN FRANCE.  
SECOND NOTICE.

In resuming our notice of the Exposition of Industrial Art in the French capital, we shall now introduce to our readers many subjects of a higher order of merit, and of greater importance in themselves, than those we were able to afford them last month, from our then limited time and opportunities. The various difficulties and obstacles in the way of collecting materials for the proper illustration of the Exposition in the *Art-Journal*, we have now entirely surmounted, and trust that the energies we have devoted to this end, so far from having been thrown away, will realise results of a most desirable character. We are anxious that every man of talent and enterprise, to whatever nation or sect he may belong, should become universally known, and should receive, both in fame and profit, a just recompense for deserving labours. We are also eager to promote that which we believe to be a healthy and honourable system—the borrowing and lending of ideas among manufacturers, and indeed among nations; we hope that by showing equally in our pages that which can be accomplished in our own country, and that which our Continental neighbours produce, good points in the Art of either side the channel may be shared, and discrepancies learned to be avoided. We desire certainly, among all artists and manufacturers, an emulation, which always elevates both the "workman" and the "work;" but we protest against that jealousy and narrowness of feeling which confines its admiration to any one country or class, and dislikes to see a man of talent exalted, because his less spirited-minded colleagues are thereby thrust into the shade.

Here, however, we must take the opportunity of observing, that there is comparatively little to be feared by the British manufacturer from

the performances of the Continent. The great superiority of position enjoyed by France, is

and delicacy of finish, we still stand quite alone and unrivalled.

And now, to return from our digression, we come to the department of iron-casting in France. The first subject on the present page represents a square pedestal fountain, which, in the original, is surmounted by the figure of a boy. The pedestal is about five feet high, and the intention seems to be that there should be four of these pedestals, each supporting one of the Seasons. The manufacturer is M. André (Val d'Osne, Haute Marne.) The next subject, a very appropriate composition, is a detail from the side of the above fountain. The same artist, whose works are full of merit, contributes, among a host of large productions, the two iron garden-seats, which are also engraved on this page. The re-



maining object is a graceful little chamber candlestick, which several manufacturers have executed from the same design in malleable iron, the facility for working which material has resulted in a number of exquisite little objects, possessing all the delicate finish of chased silver.



we are only gradually in progress to secure. In all matters of execution, perfection of material, Some small brooches and cameo fittings are actually marvellous for the elaboration displayed.



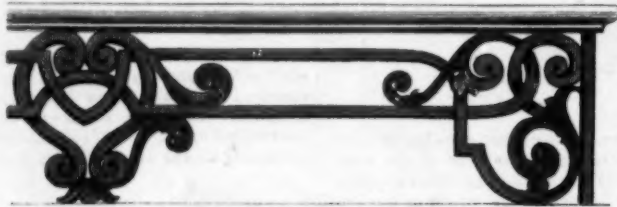
The first subject on the present page represents one of the most graceful designs we have yet seen applied to the purpose of a portable stove-back. It is from the manufactory of M. Lebeuf (Rue des Enfants-Rouges, 11.) and is in that style which forms a combination of the flowing curves of the time of Louis XIV., with the severe detail of an earlier school. This mixed style is one that owes its existence to the last few years, and has only been carried to perfection in France. Here we find an abundant display of the curves technically called C's and S's, but divested of that rococo decoration

which so largely characterised works of the seventeenth and eighteenth centuries abroad, and which cannot be too strongly repudiated. This style, again, is one that is fully susceptible of the introduction of natural flowers, executed with all the lightness and playfulness of nature; whereas the Italian style, strictly so called, admits only of their being produced with a certain conventional treatment, which somewhat deprives the artist of a field for his imagination. In the present work the combination of the set uniform lines of ornamental Art with the free stems and leaves of nature is particularly happy.



The next subject represents one-half of an iron window balcony, just large enough to be a security to flower-pots. It is formed of square bars of iron, twisted over and under each other, and occasionally branching off into terminations of Italian foliage. We much admire the bracket-

like end of the balcony, so simple, and at the same time so beautifully balanced. The manufacturer is M. Delinotte (Rue Chapon, 13.) who also exhibits a novel method of opening and closing window-frames. The principle employed for this purpose offers a rich field for ornament.



We now come to a second stove-back by the same manufacturer as the first, viz., M. Lebeuf. It may not perhaps possess all the merit of the former one, but is eminently worthy of a place in our pages, as showing how much of really

good taste may be employed upon a simple object, even when the exercise of it at first seems limited. Unlike the stove-back at the top of the page, this displays no perforation, but is modelled in faint relief upon a flat ground.



The foot of the present page exhibits one of the best street-lamp-brackets placed in the Exposition. It is of cast-iron of much lightness, but at the same time of sufficient strength for its purpose, and we are glad to find that it has

already been abundantly used in the streets of the metropolis. The design consists of a single scroll much foliated, and entirely proceeding from a dolphin's head of that kind which is so frequently met with in the designs



of Hans Holbein. The manufacturer of this lamp-bracket, and of several other very meritorious objects in cast-iron is M. Pinard, of Marquise (pas de Calais.)

Few manufacturers in this country would think of devoting much artistic attention to the fabrication of an object fulfilling so menial a position as a kitchen-spit. But in France, as, indeed, we could wish to see it here, nothing is considered so degrading as to be beneath the notice of the ornamental designer. The accompanying spit-bracket testifies to the truth of our observation. It is modelled in excellent taste, and with the purest Italian feeling. The manufacturer is M. Rogeat, of Lyons.



The ornamental hinge below, by the same manufacturer, is less pure in the character of its drawing, but is far from being contemptible for the purpose to which it is applied. It is in the style which prevailed in England chiefly during the reigns of James I. and Charles I. It may also furnish a hint for the enrichment of hinges in general.



Our next illustration represents the pattern which runs along the top of a cabinet in cast iron, by M. Lepreux (Rue S. Antoine, 139). It is not always an easy task to compose, however often it may be introduced with good effect, a light and at the same time correct battlement in any of the modern styles. It is a great point to gain the beautiful effect possessed by the Tudor battlement, with only such materials as may be gleaned from the resources of the Renaissance. In the design before us, we think this has been accomplished. The pattern forms the summit of a cabinet in the manner of the sixteenth century, every angle being further surmounted by a vase of flame, which agreeably harmonises with the lines of the battlement itself.



The last engraving on the present page represents the foot of a very cleverly designed stove, by M. Chaussonot (Rue de Chaillot, 97.) In this work all the ornaments are of cast-iron silvered, producing a light and agreeable effect. We have selected for illustration that portion which appeared to us most novel in treatment.





There is much scope for the hand of the ornamentalist in the design of an iron window balcony, and it is an object in which the



Parisians display considerable luxury. The Boulevards of this capital abound in examples old and new, of surpassing beauty, and the French designers of the present day seem quite



sensible of the endless variety of patterns which may be introduced into works of this and of similar nature. We herewith give an engraving of the upper part of a balcony manufactured by Messrs. Martin and Vervé, of Paris (Quai de la Mégisserie, 74). It is composed in the best possible taste, having a frieze at the top consisting of terminal figures, and sylvan masks, while beneath this are twisted columns and pendant ornaments.

Following this is a fender corner of very bold design. It simply displays an Italian grotesque head, enveloped in scroll work. The bars of the fender are of polished steel. Its manufacturer



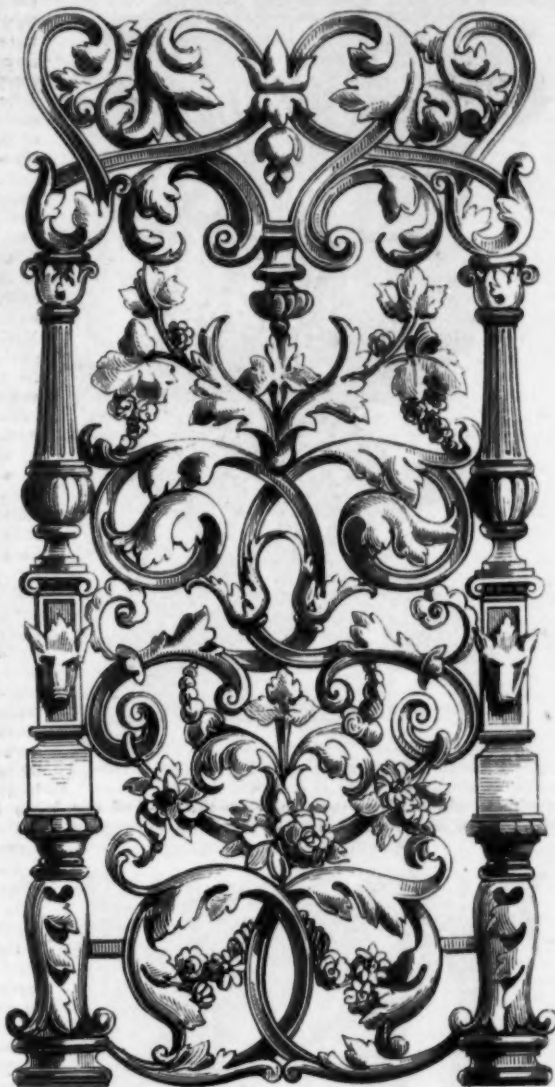
is M. Baudon, Paris (Rue du Faubourg Saint Martin, 51,) and the stove which accompanies it is in equally commendable taste. At the foot of the page will be seen a second example of an

iron balcony made by M. Ducel, the head of a large and important establishment from which emanates the next subject which it is our duty to describe.

No one who has visited Paris can have failed to observe the extreme elegance and almost incredible diversity of the patterns of certain perforated iron panels, varying from two to four feet in height, and inserted into openings in the doorways of French houses. Some of these date back to the time of Louis XIV., but in a far greater number of instances they are of modern composition, and executed within these last few years. Of the latter kind are the best and most artistic specimens, for the most part designed in a Renaissance taste, and combining geometrical patterns (if by such a name we may term the complicated interlaced bands which were frequent in the sixteenth century) with fruit, flowers, and animals, together with an abundant appropriation of the creatures of "fancy's world," dragons, mermaids, and monsters of every conceivable form and kingdom. These iron perforated panels constitute a very delightful and cheering feature in the architecture of the streets of Paris, and moreover during the present taste for richly decorating architraves and pilasters with sculptured arabesques in relief, they aptly harmonise with the mansion itself the entire door, which under other circumstances would have the plain appearance of a make-shift, put up for temporary convenience. The doorways of Paris with their appurtenances both old and new, might afford a most pleasing and instructive study to the architect, the antiquary, and the decorative artist. The above few remarks may serve to introduce to our readers a very nice panel on a large scale, though intended for the above purpose, placed in the

Exposition by the manufacturer M. Ducel. It has on each side fanciful columns and capitals of a mixed order, surmounting pedestals from which issue boars' heads in very high relief. The intermediate space is filled up with scroll-work which is ingeniously varied, foliated in the Italian manner, and further enriched by the introduction of garlands of roses and other natural plants, worked a little conventionally, but with an excellent feeling for the beautiful in point of form. The top is rather a daring effort, but it is quite successful in effect; although designed with utter disregard for one very important principle in the art of the ornamentalist.

and to the art in general as practised abroad. Two enormous candelabra by this gentleman (although somewhat unsuitable to the purposes of illustration) pleased us exceedingly, and we



must also do justice to the classical groups and statues repeated in his material from the ancient famous originals, which may well be made applicable to a hundred different purposes and situations. M. Ducel's establishment is situated at Pocé (Indre-et-Loire).



One other design completes the present page. This little object belongs to an elaborately finished jewel-casket by Messrs. Goebel & Martin, (Rue Michel-le-Comte, 30;) and we have engraved it because it appeared to us one of the most elegant little things we have met with, with the same amount of simplicity.

M. Ducel has made a great advance in the department of cast iron, and has sent to the Exposition a considerable number of objects which do infinite credit to himself in particular,

Of works in Terra-Cotta we have already given several examples, we cannot, however, resist a



desire to add to them two: these are the productions of M. Gossin (Rue de la Roquette), to



whose works we made reference at some length at the commencement of this article. The first is a flower-pot, of a novel construction. The flower-cups at the sides are perforated, so that the plant may throw its branches out of the orifices; the saucer is also very gracefully ornamented. The second is a flower-vase, composed of water-plants, very gracefully grouped and arranged. We have said that a visit to the establishment of M. Gossin will be amply rewarded: his collection consists of objects very varied, and all of much interest and beauty, exhibiting considerable taste and judgment in design, combined with accuracy and skill in manipulation. We have two especial objects in directing attention to this branch of manufacture—one to bring under notice the truly excellent works of M. Gossin, who, in every way, displays genius of no common order in what he produces; and the other, to aid, as much as in us lies, the more general introduction of terra-cottas into this country, not only by importation, but by stirring up our own manufacturers to a sense of the advantages to be derived by making them a prominent feature in their factories. We are fully persuaded there is a wide field here for the use of such ornaments for gardens, terraces, green-houses; and in a variety of other ways they are peculiarly adapted, and would elicit an extensive demand, if a supply could be easily obtained, and at a moderate charge. We have had several of M. Gossin's terra-cottas in our possession during the last two or three years; they have been universally admired, and repeated inquiries were made of us as to whether they could be had in England, and whether any home manufactories produced similar objects. The chief obstacle in the way of a large importation from the Continent is the expense of transit—especially when the objects are heavy—and the duty levied at the Custom House, which together, certainly, add much to the original cost, though not to so great a degree as to place them out of reach of those who might ordinarily be expected to use them. Another objection we have heard applied to terra-cotta ornaments is that severe frosts are apt to chip and crack them, when exposed out of doors; but this evil is readily obviated by placing them under cover during the winter, in any out-house where extreme cold is not likely to penetrate, which is frequently done with some kinds of artificial stone-work. But this kind of material is equally applicable to many articles of ordinary domestic use in the kitchen, the dairy, the larder, the still-room, &c., where the objections just referred to, do not apply with even the shadow of a reason.

Clay suitable for such works is to be found in abundance in various parts of England. Messrs. Copeland, in Staffordshire, Messrs. Willock, in Lancashire, have used it with success, though on a comparatively limited scale; and the last number of our Journal contains a reference to some beautiful objects in terra-cotta, manufactured by Mr. Dillwyn, of Swansea, from clay of a very superior kind, found in the vicinity of that town.

M. Gossin is (like all French manufacturers now-a-days,) extremely anxious that his productions should find their way to England; and it will give us much pleasure if this notice can forward the object of a most meritorious artist, and indeed a family of artists, upon whom the times are pressing more heavily than they ought.

The accompanying paper-knife is from the manufactory of M. Mayer (Rue Vivienne 20). It is of silver parcel-gilt. The handle is enriched with an arabesque pattern in very faint relief, designed with an exquisite feeling for balance, which is undoubtedly the great secret of success in this (if not in every other) style; the manner in which the mouldings unite with each other, both in the upper and lower part of the handle, is purely original and much to be admired, nor have we ever found the same contrast of metals more agreeably disposed.





We are now led to the Atelier of M. MATIFAT (Rue de la Perle, 9) whose works exhibited in the Exposition soon attracted our attention from their daring opposition to the set rules of the bronze manufacturer, their delicate workmanship, and the novel but pure taste displayed in the designs. Through this gentleman's courtesy in furnishing us with a number of sketches of the principal objects which are emanating from his establishment, we are enabled to place before our readers a faithful, and, we feel assured, a valuable, series of compositions; which, while their main object has been to improve the condition of bronze-casting in France, at the same time may supply useful hints for many other departments of manufacture. M. Matifat is a young man of exquisite taste and fine feeling, and we are certain that his enterprise, which, perhaps, exceeds that of any of his colleagues, will meet with the reward to which he earnestly looks forward,—that of just and honourable distinction. To devote mind and energy to such an end is an attempt which can scarcely fail of being successful. We have already remarked that the old established firms whose performances were every season anticipated as promising rich treats to connoisseurs and men of taste, have not recently stepped out of the old routine, but have satisfied themselves with producing works which, for character and finish, might have been executed years ago. They have not done their duty; they have not kept pace with the ever-moving spirit of the age; and the natural consequence is that infant manufactories bear the palm from them, and are hastily creating for themselves that reputation which it originally took years of care and energy to secure. The manufacture of bronzes is not the only one to which our observations may apply. The same causes, and consequently the same effects, are continually found to be acting in other departments. A manufacturer at the onset verges out into a sphere which gains him a certain amount of popularity and profit, and, finding it successful for a number of years, besides that his reputation is solely or mainly dependent upon it, he becomes wedded to it, and at length from being unwilling to relinquish it for the demands of improving science and novel invention, finds young, and at first, insignificant and unequal rivals rise up gradually among the talent of an increasing population, to wrest from him the honours he might vainly have expected to enjoy, under circumstances of national enlightenment, as when society was less competent to judge of the merits and demerits of Industry and Art.

M. Matifat has made a bold step in moving out of the prescribed limits of the bronze manufacturer, and we hardly know which most to commend, the judicious care with which he has studied the best models of antiquity and appropriated their features in a novel and original manner, or the tact which he has displayed in applying the works of nature in a way that was never perhaps before thought of. We shall give examples of each of these schools, and endeavour to do ample justice to an establishment for which upon public grounds we heartily wish every success. A few such men as M. Matifat would soon raise the character of any walk of manufactures; and, if the spirit which is being evinced by him could only be transplanted to some of our manufacturing districts, we should become the fortunate possessors of the only thing which is wanting to make British Art and Manufacture eminently respected through the civilised world. With the two subjects on the present page we commence our series of M. Matifat's works, in the illustrations of which we have had our labours very much facilitated by that gentleman's album, kindly placed at our disposal for the purpose. The first engraving represents a chimney-piece clock, formed of the fruit and leaves of the blackberry, accompanied by birds, snakes, and lizards. The thorny branch of the berry is very exquisitely arranged (or rather contorted) into the form of a circle, in the centre of which a spider is seen building its web, while between the radii of this, the Hours are depicted in enamel. Nothing can be more true to nature than the rocky base which supports the whole, here crowned with grasses and weeds, and there cre-

viced, that the long arms of the blackberry may find a firm hold in the ground. In one place a lizard is about to attack a bird who is feasting on the fruit; the story is told with much fidelity and

spirit, and agreeably removes the monotony that would be presented by stems and leaves alone.

We next introduce to our readers a bold and massive work in the Italian style, representing



the foot of a superb candelabrum. We have engraved it to a somewhat large scale, that its excellent details may be better understood and appreciated. The stem is formed of a serpent twining round a husk, and the foot which is

trilateral, is adorned with three grotesque animals of fine character. Their wings, which unite, project in the intermediate spaces in the shape of a gentle curve, and from beneath them springs a double foliated scroll.



All the subjects on this page are from the bronze manufactory of M. Matifat, and may be thus briefly described:—The first is a circular table leg, widely deviating in design from the

beaten track which has been so long traversed by the upholsterer. The most elegant point in the composition may perhaps be found in the manner in which a pair of Cupids, merging from

vase, and when so applied is eminently pleasing. The style of it is rather Germanesque than Renaissance, but admirably treated and finished with that accurate nicety of chasing which no other manufacturer displays in his works this year.



the rim of the table, support a shield. The tripod foot is enriched with boys and panthers. The next is a graceful little detail, which might

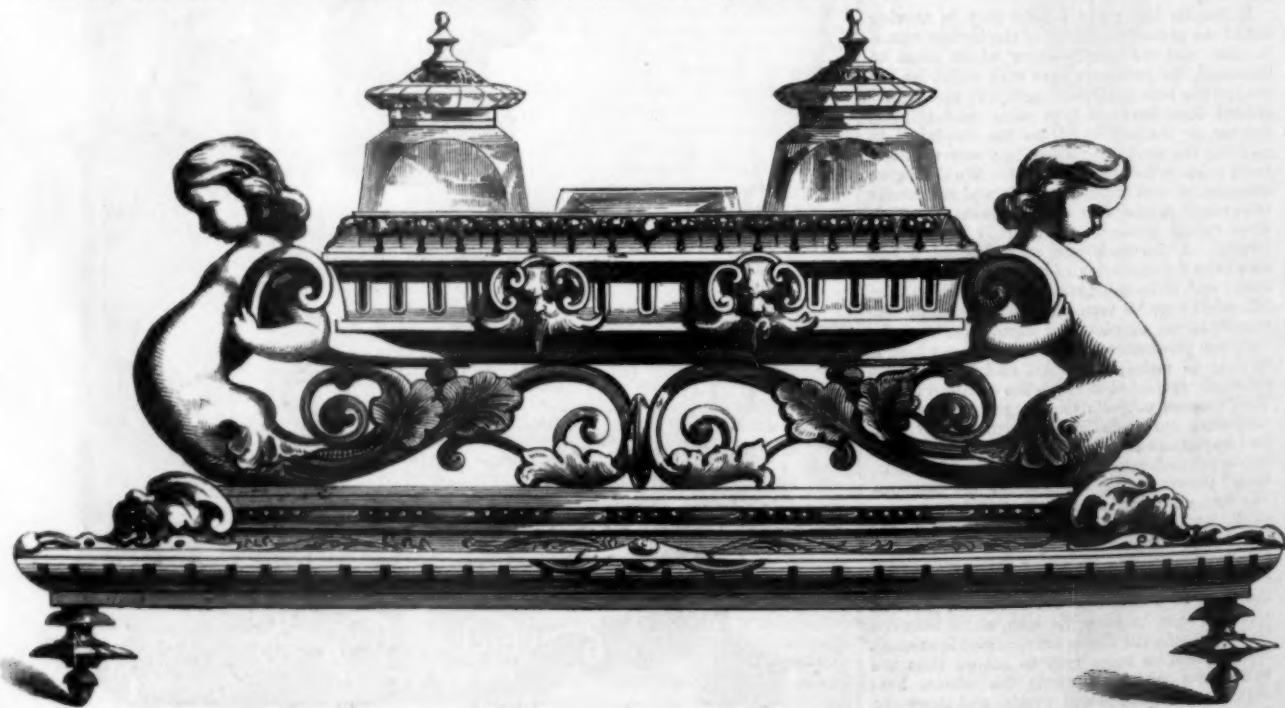
be made use of in a hundred different ways. It has already been employed by M. Matifat as one of three supports to a small chimney ornament or



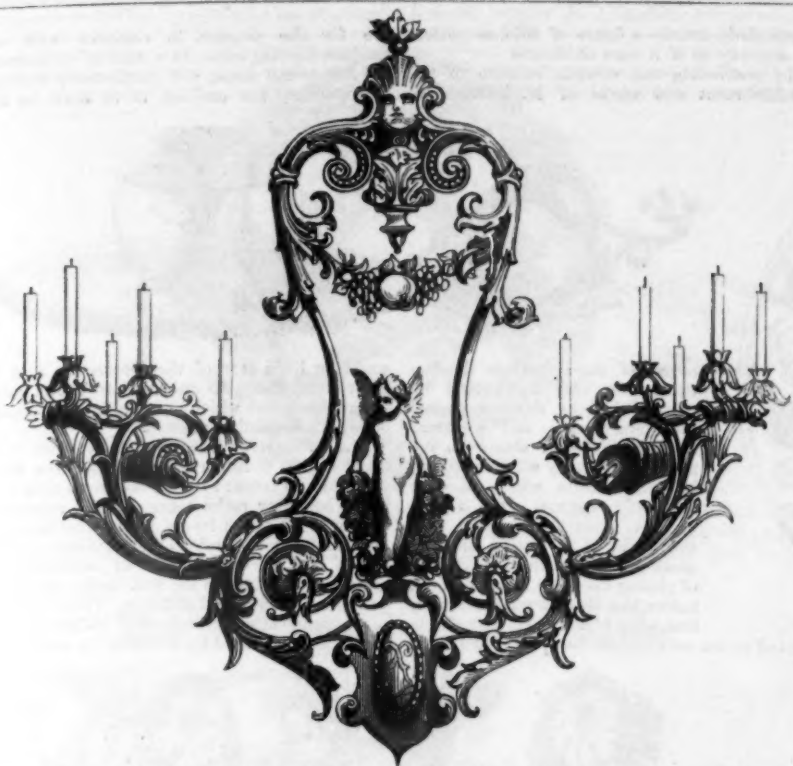
Following the above is a small bronze vase, the chief novelty of which consists in the lip, that, on each side, projects and forms an exquisitely flowing curve, which shows itself equally any point of view.



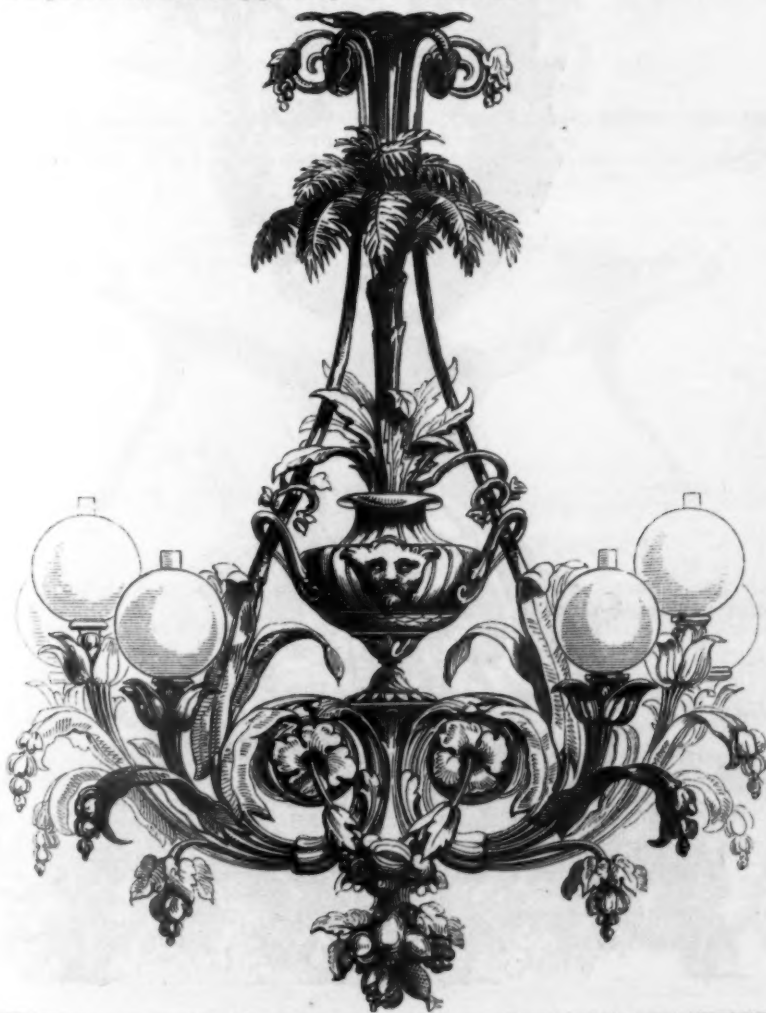
The lower object is the finest of the whole, in point of composition. It represents a library inkstand of the form of an elongated parallelogram. The ends are borne by terminal boys, whose tails flow into elegant foliated curves, and meet in the centre. The minor details are modelled in the purest Italian taste, and grotesque masks are introduced on the two principal sides of the inkstand.







Continuing our notice of the bronze works of M. Matifat, we now give, on this page, four of his specimens, the two first represent elegant chandeliers; the first supporting a little Cupidon playing with flowers; and the second, which is even finer than the first in form, being surmounted by a series of palm-leaves, which hang gracefully over a classical vase.



Here follows a candlestick of much lightness and dexterous workmanship. Its design is taken entirely from the blackberry plant, among which snakes and lizards are seen playing; while it has been so judiciously contrived, that the berries are of a tint of bronze different from that which has been given to the leaves and branches.



The last subject on this page is a watchstand and inkstand combined in one. The upper portion of it, which is held by mermaids, is designed and modelled with considerable feeling.



The first engraving on the present page is of the under side of the cap of a bronze table-candlestick, of the utmost chasteness and delicacy.



Our next subject is a table leg, into which the figure of a boy is agreeably and judiciously inserted. M. Matifat has shown a considerable amount of good taste, and an earnest spirit of reform, in his application of bronze to the purposes of modern furniture, not confining himself to the execution of tables, but producing also sideboards, chimney-pieces, buffets, &c. in a most masterly manner. Our two concluding subjects, by the same gentleman, are a chamber candlestick of bronze, silvered, and a vase of finer shape, which will be sufficiently intelligible from the annexed engraving.



It is scarcely needful to observe that the productions of this atelier comprise all classes of objects for all purposes to which bronze is applicable: some of them are large; others so minute as to be the ornaments of seals and watch-keys; with one work, indeed, we were

particularly struck—a figure of Milo, as perfect in anatomy as if it were of life-size.

In concluding our remarks relative to the establishment and works of M. Matifat, we

are for the present, in company with our readers, bidding adieu to a man of enthusiasm for Art, sound sense, and gentlemanly feelings. His courtesy has enabled us to show in the



course of some fourteen illustrations, how very much may be accomplished by untiring energy and perseverance, and we trust that his efforts to obtain an honourable celebrity will be crowned by that success which they so eminently deserve. We rejoice to have made acquaintance with the works of M. Matifat, and are much gratified at the opportunity of placing his name in a just light before the English public, hoping that some of his spirit may be im-

parted to our own manufacturers, for then there

could be little fear of the Decorative Arts of this country rising to an eminence it has never yet attained, and which our position in the scale of nations certainly demands.

The bronzes of Paris are likely, from very many causes, to retain their pre-eminence for a long time to come: to these causes we shall probably hereafter make more distinct reference; meanwhile, English lovers of Art, who desire to ornament their mansions by pure examples of design and pure specimens of workmanship, must resort to France for that supply which, as yet, is not to be found at home. To all such we recommend the establishment of M. Matifat, who would feel honoured by a visit to his atelier.





At the top of this page is a circular pattern introduced on the flat, or nearly flat top of a tazza,

by M. Delafontaine, (Rue de l'Abbaye, 10,) and is in the style of the Alhambra; a style which,



from the fine opportunities it presents for elegant curves and conventional foliage, is generally pleasing when well carried out. It is of gilt metal, and

is partly in relief and partly perforated. The shadows and tints in our engraving will explain this particular. Though rather rich in its



general effect, the design is based upon a set simple principle, which will develop itself on a little examination. It is a pretty composition,

and applicable to many purposes beyond that of its original intention.

Beneath this is the centre of an elegant brass



fender, formed of ivy, by M. Delacour (Rue aux Fers, 20.)

Next we have another of Delafontaine's works, consisting of a silvered bronze tray, intended



either to receive visiting cards or to contain a light candlestick. The plan of it is a lengthened quatrefoil, a graceful form, and common to many styles, from the Gothic downwards.

This is followed by a frieze from the bronze fountain about to be erected in the Rue St. Martin; and the two remaining subjects on the page



are a fine silver tankard-handle, by M. Veyrat (Rue de Malte, 20); and an elegant window-fastener, composed of a mermaid, by M. Fontaine (Rue St. Honoré, 269). The last-mentioned subject is formed of brass, the wings only being silvered.



The Exposition certainly furnishes some beautiful examples of the perfection to which the Art of silk-dressing and weaving has been carried both at Paris and at Lyons. Here we meet with dresses, curtains, ecclesiastical robes, &c., in elaborate profusion, bearing colours of every



possible dye, and further enriched with gold and silver thread. By far the most beautiful shawl exhibited, is one by M. Pramondon (Rue du Faubourg Poissonnière, 29.) It is a perfect triumph in its way, chiefly green and lilac in colour, but far too intricate in design to be suitable to the purposes of illustration.



M. Groboz, of Lyons, is the manufacturer of the first subject on the present page, which is the pattern of a rich piece of embroidered silk intended for sacred use. The leaves are of massive woven gold, and the flowers of different tints of the utmost conceivable brilliancy. The small chair-back beneath we have introduced as being a kind of compromise, most suc-

cessful in its way, between the Italian forms of decoration practised in the sixteenth century, and the flowing curves of the Louis XIV. period. The original is heightened partly with dead, and partly with burnished, gold. The manufacturer is M. Poinard, whose name has already been

placed before our readers in connection with furniture of a sound order. This gentleman's address is Paris (Rue Amelot, 26.)

The two remaining subjects on this page are a very pretty serviette of two colours, presenting details chiefly taken from groups of natural



flowers, manufactured by M. Deneux-Michant of Hallen Court (Somme,) and a pattern equally applicable for any textile fabric. The latter design is by M. Parquez, Paris (Rue du Sentier,

18.) It is simple in composition, but arranged with most artistic feeling. It offers nothing but a repeated sprig of the lilac-tree coloured according to nature.



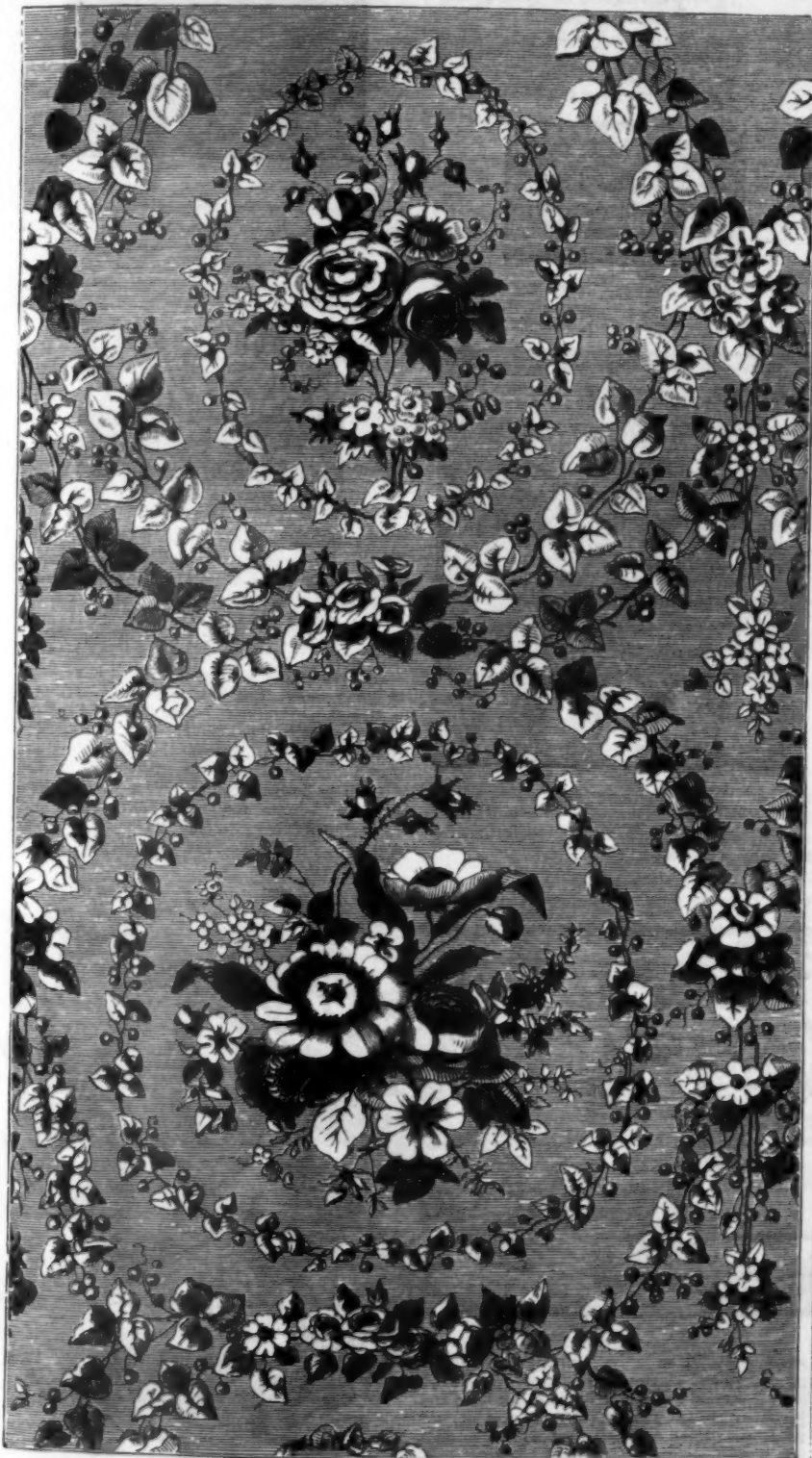


The manufacture of carpets is a very important branch, because it offers eminent scope for good design, but it at the same time presents a snare into which too many are apt to fall: we mean the attempt to produce in carpets effects belonging not to them, but to pictures or wall hangings. There can be no doubt that the imitated projections and shadows which expensive carpets often display, are in every sense a mistake. Properly speaking, a carpet should scarcely have any pattern at all. Its requisites are harmonious colour and even texture; and in our belief, when a manufacturer essays more than this, he is rather weaving a picture than making a covering for floors. In any case the

pattern should in some way or other be identified with its objects; nothing contrary to nature, such as birds or trees, should be found there, as we are not accustomed to tread these under foot; flowers are perfectly admissible. The accompanying pattern is by MM. Roussel, Rocquillart, et Co., Depot in Paris (Rue Vivienne, 22.) It is one of many of which drawings in outline were supplied to us, but it is no easy matter to render effective an engraving from so inefficient an original: nevertheless we thought it desirable to supply an example of an establishment which holds a high position in Paris. At some future time we may have an opportunity to render more ample justice to this important

branch of manufacture. The walls of the Exposition were in many places covered with specimens of carpeting, thus greatly augmenting the pictorial effect of the building.

Last month, at the opening of our notice of the French Exposition, we had occasion to say a few words on the state of modern bookbinding, and to allude to a now fashionable mode of covering expensive books by placing perforated panels of ivory upon sides and backs of velvet. Of this luxurious art we now offer a specimen. It forms the upper and lower portion of a large missal book by Mme. Gruel (Rue de la Concorde, 8,) a lady highly distinguished as possessing taste in her department, and whose name appeared in our pages some years ago in connection with covers of books of no common order, both as to design and execution.



A mode of covering church books and albums, even more highly embellished, has been brought into play by M. Alessandri (Rue Folie-Méricourt, 21.) It consists of ivory plates inlaid in delicate patterns with brass, tortoise-shell, and silver. The effect produced by this process in an album cover placed on M. Alessandri's stall is perfectly dazzling, and we understand that his workmanship is in no way incompatible with durability.

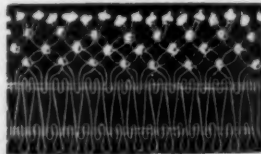
We have already observed that there is, perhaps, something questionable in the purity of taste which would cover a book with such discordant substances as velvet and ivory. In our opinion the proper material for binding is simply leather covering boards, with either gilt tooling upon the surface, or by stamped enrichments introduced "blind," i.e., having no effect beyond that which is derivable from the relief produced by the sinking of the patterns. Yet there can be but little objection to the use of costly and even fragile materials, upon some occasions, for expensive works or books intended for religious purposes. The ancients were possessed of most gorgeous ideas respecting the cover for volumes of sacred character; these often were formed of ivory panels richly carved, or of cloth of gold, precious metals, rare marbles, &c., and often profusely set with gems, millos, and enamels. Many of our readers will remember the magnificent specimens of ancient bookbinding which remain in the collection of the Hotel de Cluny and the Bibliothèque National, at Paris. Some of these present antique cameos and intaglios set in gold or silver filigree, others have sliced rubies and garnets inserted in plates of gold, but all evince gorgeous magnificence.

The first object on this page is one of a class seldom executed with what we conceive to be true artistic feeling. For in objects intended for ecclesiastical use we too often find only a servile imitation of old forms and details, good and bad promiscuously; but the candlestick herewith

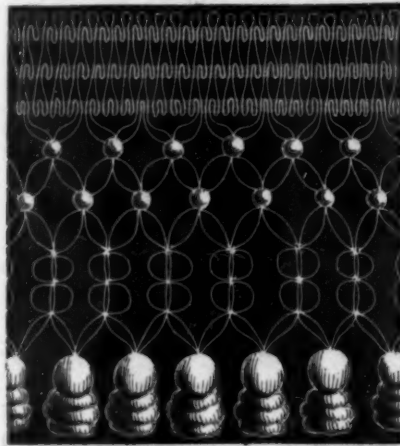


engraved is at once strictly executed in genuine Gothic taste, and at the same time is very graceful in its composition and arrangement. It is furnished with seven receptacles for candles, in adherence to the old mystical number among the Israelites, and is of brass, richly and solidly gilt. Its immediate intention is, of course, that of being placed on a high altar, but it is applicable to any part of any Gothic church where much light is a desideratum. The manufacturer of this candlestick is M. Poussielgue Rusand (Rue Cassette, 36), the gentleman who supplies the Pope with church appurtenances in metal, from Paris.

To turn abruptly from ecclesiastical furniture to the ornament of window-curtains is a broad step, but the three little fringes which follow are so elegant and novel that we have been tempted to offer them a place in our pages. They are white and pink in colour, and are certainly a vast improvement on the common fringes of our blind and curtain hangings. The manufacturer, M. J. Zoeller (Rue Mauconseil, 20,) is entitled to our praise for this reform, on which he has judiciously managed that only a most trifling increase of cost should be attendant. The first of the three is a very simple one, but quite geometrical in the arrangement of its lower part; the second is an extension of the same idea on a large scale, the chief variety consisting in the introduction of massive tassels at the bottom.

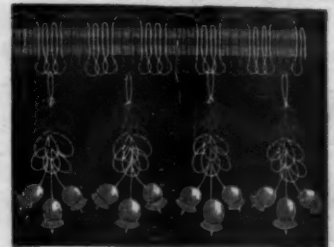


The third of the series is even more graceful than its predecessors, and precisely so because its enrichment is taken more immediately from

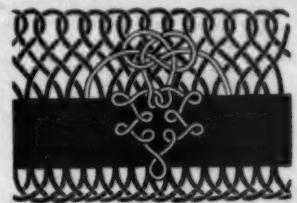


nature. The tassels here are formed of the flowers and leaves of a kind of wild heath of pink colour, which forms an excellent termination to the band above.

The French lately have very wisely paid some attention to the better ornamentation of the gimps and braids used for the interior of our carriages and coaches. The Exposition, as a matter of course, is supplied with some choice specimens. Of these we engrave one, a gimp made for the President of the French Republic, Louis Napoleon. The broad band or ribbon, represented black in our engraving, is, in the original, of a bright mazarine blue, while the interlaced work above and below unites the three



national colours of the State. The white ornament applied on the surface represents gold. The initials L. N. are united very cleverly with the rest of the decoration on a portion of the gimp not introduced into our engraving. The manufacturer in the present instance is M. Jullien Tours (Indre-et-Loire).



The marble chimney-piece which concludes this page is a work of the highest order of Italian composition. It is at once severe and pleasing. This chimney-piece attracted more attention in the gallery than any other. Its sculptor is M. Dupuis, of Paris (Petite-rue-Saint-Pierre-Amelot.)

It is eminently worthy of all that can be said in its favour. The centre is composed of a large and handsome shield supporting a garland of exquisitely finished flowers. From this centre, spring two flat scrolls, upon which are seated female figures, designed and finished with pure Italian feeling; from behind these issues a delicate foliated stem, curling into volutes or flowing into fruit, flowers, and leaves. A dog occupies a position at each end of the



principal frieze, and underneath all, are two most graceful pilasters of grotesque character placed diagonally, while every part of the lower portion is occasionally decorated with a series of pieces of marble. This superb chimney-piece is one which is eminently suitable for any situation

where it would be in the company of objects of good taste and elaborate decoration, and we are sure it would have been a libel on our taste and judgment had we neglected to present our readers with an engraving of so meritorious and beautiful a work.



We have now come to our concluding remarks on the National Exposition in Paris. We have studied with every possible assiduity the examples of each individual Art in that enormous assemblage; and, wherever we have found it practicable or desirable, we have placed the result before our readers in the shape of engraved illustrations. Our task has been far from an easy one, but we have not shrunk from it, feeling that if we neglected to form a lasting memorial of this national collection, we should be overlooking one of the main objects of our Journal, and losing one opportunity of benefiting the mass of British manufacturers, both by furnishing them with valuable hints, and adding to their stock of Art-information. There are many names of which we should have desired to make honourable mention, if we could have further extended our space; and we must here observe to those French manufacturers who have produced works of excellence, (and many indeed there are beyond those who have received a record in our pages), that it is not from any want of appreciation of their labours that they have been omitted in our report. We have been compelled to curtail, as far as possible, in order to proceed immediately to the insertion of the numerous important subjects at home which are waiting for and demanding our notice. We are bound here, however, to remark that among the silversmith's work which forms, as we have said, a large and magnificent feature in the collection, one specimen which, perhaps, above all deserves our praise and congratulation, is a small tankard or drinking-cup of the most superb design and execution, by M. Auguste Lebrun, of Paris (Quai des Orfèvres, 40). This wonderful performance, for such indeed it is, is formed of solid silver and chased in relief in the old Italian style, with figures (of which the principal group is Jupiter and Antiope), that are positive works of high Art with respect to composition and drawing, and with purely designed ornament woven between them, with a knowledge of, and feeling for, the beautiful, of which any artist of the sixteenth century might have been justly proud. We only regret that we could give no engraving of this charming work that would do any justice to the manufacturer.

In the same metal there is a group of Hercules and Lichas, an inch high, by M. Roucou, Damasquiner (Belleville, Rue de Paris, 21). For fine modelling and miniature chasing, this possibly stands quite alone. It is a marvel of minute art. We somewhat doubt the policy or wisdom of devoting days, perhaps weeks of labour, to the embellishment of works so infinitely small; but if we take the object as it is, we are bound to confess that it is a production of the highest possible art on the smallest possible scale. M. Roucou has also made some rings, dagger sheaths, &c. of silver inlaid into iron, a combination which always secures beautiful contrast of metallic colour, and which was a great favourite with our ancestors of the sixteenth century, who largely employed it in the decoration of their armour.

M. Froment-Meurice (Rue du Faubourg, Saint Honore, 52) both as a goldsmith and jeweller, has reached an eminence which well belongs to him. His contributions to the Exposition comprise works in all styles, from the Gothic downwards. A large Chantilly racing-cup, made by order of Prince Louis Napoleon, is the finest of his works exhibited this year. The most novel and original jewellery is that of Messrs. Lateltier and Payen (Place Saint-Nicolas-des-Champs). Here are wild beast hunts, bees, flies, butterflies, serpents, and antique statues, all produced on a very minute scale in gold, silver, and millo. Many of them are exquisitely chased and finished. M. Philip (Rue du Faubourg d'Antoine, 51), has also executed several specimens of jewellery of excellent taste and freshness. This gentleman's works are formed of tortoise-shell, into which gold and diamonds are neatly and ingeniously inserted.

Among other objects of which we have omitted to make mention, are the mosaics intended principally to be used in churches or doorways, manufactured on a new principle by M. Chretien (Rue des Nonaindières, 13). His specimens

comprise a representation of Landseer's celebrated Newfoundland dog, and four short columns in the Byzantine style, richly decorated with gold and colours. The subject introduced into the capitals are the Evangelists, with their symbols. A large *maître-autel*, or high altar-piece, standing near the above, is formed entirely of terra cotta, by M. Garnaud Fils (Rue S. Germain des Prés, 9) and its fabrication must have been a stupendous undertaking to accomplish. For the brass furniture of churches M. Villemans (of Rue Ste. Avoise, 57) has done much. A large *benitier* by him, exhibiting the subject of St. Michael and Satan, is especially praiseworthy, and fit for introduction into any church ancient or modern. We might also, if space permitted, say much of the beautiful rose-coloured pottery of M. Billon (Puy-de-Dôme); the ingenious filters called "Lavabo" by M. Duplany (Faubourg Saint Denis, 56); and we might add to the names of Fontaine and Cudrae, that of M. Garnier (Rue D'Anjou-Dauphine, 18-20) as a superior manufacturer of window fasteners.

Messrs. Beranger, of Lyons, contribute to the collection a pair of balance scales on a patent principle, which, singularly enough, a recent discovery placed before the British Archaeological Association, proves to have been known to the ancient Romans. Near them are the elegant brass fenders of M. Delacour (Rue aux Fers, 20) of which we have already given one specimen; the iron safes and chests of M. Motheau-Schmidt (Rue Royale S. Honoré, 18) remarkable for their great strength and novel style of ornamentation; and the varied productions in malleable iron from the establishment of Messrs. Dalifol and Auguste Barré (Rue Pierre-le-Vée, 10). M. C. Lieux has provided a valuable boon in his repoussé brass frames of different patterns, for prints and drawings. Many of them are of chaste simplicity, but others profusely elaborate in ornamentation. Of the fountains in the central court-yard we have already spoken; it only remains for us to add, that M. Lénard was the sculptor or modeller of the principal fountain, which is a superb work in cast-iron, ornamented with infant tritons. The effect of this production, surrounded as it is by the bronze and iron statues after Pradier, is pleasing in the extreme. Indeed, the entire court is in admirable taste and has an exhilarating look, owing to the joint influences of Art and Nature, the decorations and the water, the statues, and the flowers.

And here too we must find room for a few remarks on two classes of decorative Art, which we have too summarily dismissed: these are the departments of the wood-carver and the upholsterer. Each section is well represented in the collection.

Some exquisite drop-handles, of hardened iron, ornament the front drawers of a cabinet, by Grohé Frères, Paris (Rue de Varennes, 30), who also contribute other specimens of furniture remarkable for the tastefulness of their metal mountings; and a large book-case, in walnut-tree wood, in the style of the sixteenth century, made dazzlingly brilliant by the introduction of *plaques*, or panels of lapis lazuli, and other costly stones. Close to the works of those gentlemen are those of M. Jeanselme (Rue du Harlay, 7 bis), another artist who deserves our cordial commendation for the excellence of his oak-furniture, consisting chiefly of a state-chair, in the Italian style, having dragon-handles, a top of rich foliage, with serpents intertwined, and, introduced into other parts, lizards, frogs, lobsters, &c.: as well as of a sideboard of large dimensions, boldly carved with trophies of the chase, and emblematical devices.

Some coarse but good sideboards in Renaissance taste have also been forwarded by M. Ribailleur (Boulevard Beaumarchais, 71). One of the panels, without figures, particularly strikes us as pure and effective. Messrs. Labbé and Larrouy of Paris (Rue Sanson, 5), have produced a sofa which might well have been designed in the luxurious days of Louis XV. It is divided into three compartments, which are separated by graceful curves and garlands of roses. The frame is massively gilt, and the seats, back, and cushions, are covered with crimson velvet. A very rich ebony chair is also worthy of notice, the work of M. Faure (Rue St. Denis, 14); as is also a carved

prie-dieu, having for supporters, terminal boys of modern Venetian treatment. The manufacturer of this object is M. Drapier (Rue Belle-chasse, 42).

An exceedingly pretty buffet, of half Italian, half national ornament, graces a different portion of the Exhibition. It is executed in pear-tree-wood, and is the manufacture of M. Tahan (Rue Meslay, 4). The corners represent trunks of trees with stalks, leaves, and tendrils turning round them. Painted porcelain plaques are inserted in the panels. A bed, by M. Tetard (Rue du Pas-de-la-Mule, 8), is a handsome object, but somewhat too *rococo* in composition. The cabinet which accompanies it and is made to match is in every respect better. We give M. Weber (Faubourg S. Antoine, 105), credit for his mahogany cabinet; and M. Osmont (Rue du Faubourg S. Antoine, 24), for his two richly-carved book-cases, in the style of Francois I.; they are, nevertheless, a little too heavy at the top. M. Jolly-Leclerc has made an extraordinarily fine *etagère*, having a glass back and a secretaire drawer. This manufacturer's establishment is in the same quarter of Paris as the last two (Rue du Faubourg S. Antoine, 38). The two following wood-carvers appeared to have brought out the choicest examples in point of delicacy and finish—M. Meynard Fils (Rue du Faubourg S. Antoine, 52), and M. Guionnet (Boulevard Beaumarchais, 89). The latter gentleman has carved an elaborate vase of box-wood, and a set of frames in the same wood, equal to any thing of the kind we have seen in modern times. The best piano in the Exposition, so far as ornamental design and execution are concerned, is one by M. Bennon (Rue Blanche, 72). It presents minute Italian detail, comprising foliage, trophies of music, &c., and is entirely carved in oak. Some other pianos, at the least far from ordinary, have been made by Messrs. Herce and Mainé (Boulevard Bonne-Nouvelle, 18). Some of them have good perforated fronts.

The department of stamped leather shows scarcely any novelties, though it is possible there may be some improvement in the material itself and in the delicacy of workmanship. We are somewhat disappointed that more has not been done with this facile and tractable substance.

Of buhl, the Exposition offers on the other hand more examples than we might have been justified in expecting, since the taste for this rich but gaudy species of decoration has of late years so greatly subsided.

It is curious to observe the extreme elegance imparted by the French to the accessories of milliners' and shoemakers' shops. These consist of brackets, supports, trusses, &c., sometimes of the most tasteful and elaborate character, and often ornamented with figures of boys or cupids. They are generally of gilt zinc. The application of zinc in France is in every way more liberal and artistic than in this country. It is used for purposes to which none would think of applying it in England; and there can be no doubt that the French are right in adopting every practicable material for the great object of extending and cheapening the dissemination of the beautiful.

Messrs. Abry & Vigna (Rue Basse-du-Rempart, 56) exhibit some clever and valuable specimens of their restoration of the damaged leaves of ancient illuminated manuscript and printed books. It is marvellous how much they are able to accomplish without having recourse to brush or pencil. Next to their exhibitions are the exceedingly neat and clever copies on fine vellum of ancient MSS., by M. Lefebvre, (Boulevard de l'Etoile, 15). But, however good these may be, they can scarcely be compared with the exquisite productions, in the same branch, of M. Victor Bontou, (Rue des Noyers, Saint Jacques, 52). We do not hesitate to say that this gentleman's manipulation is quite equal to the most elaborate performance of the middle ages. He exhibits an entire book illuminated by him on vellum in the style of the fifteenth century, and also an original page from a MS. of the fourteenth century, with his own copy placed by the side of it; and it must be acknowledged that the two pages equally share the merits of careful drawing, brilliant colouring, and delicate execution.

An invention for transferring, line for line, any



engraving or etching to wood that it may be repeated by engraving on the latter material, is too important to be omitted by us. It has been placed before the jury of the Exposition by M. Jourdain, Paris (Rue Magazine, 36), who explains his invention by some examples of engravings and etchings of the old masters, transferred to wood by his process with the most exquisite precision, and without any injury to the originals.

And here we are brought to a remembrance of the name of Clerget, to whom, already, we have cursorily alluded. In Clerget the French have a veritable artist and an earnest enthusiast for his Art. His works, principally in the Moresque style, are, possibly, in point of merit beyond anything that has been accomplished within the last century and a half, and especially deserve all that can be said in their commendation. But so elaborate and complicated are they that we have found it impossible to prepare engravings of any examples in time for introduction into the present number of our Journal, and we therefore reserve for another occasion our notice of the artist and his creations. We content ourselves, as it is, with publishing his address, which is Paris, Rue Albouy, 10, and expressing our regret that his extraordinary talents have not yet met with the encouragement and patronage they merit; and that the recent disastrous events in France, in depressing the position of M. Clerget, have persecuted an artist eminently worthy the support of any nation or any government. Ornamental designers in France do, or did, constitute a much more considerable class than in England, but we trust that their efforts here are gradually becoming regarded in their proper light, and that their co-operative importance, in whatever artistic or architectural project may be undertaken, will shortly be so fully appreciated that they shall reap the reward of that which should always be the inheritance of untiring research and continual industry.

It is perhaps a fortunate circumstance that, coming fresh from an examination of the Exposition abroad, we are at once led to the Exhibition of Manufactures held on a smaller scale at Birmingham. We shall be in a position to compare and weigh the merits of the respective fabricators in France; and whatever hopes we may entertain in favour of the productions of this country, we shall speak our mind openly and truthfully on the subject, neither giving undue importance to our own successes on the one hand, nor on the other looking mournfully at our endeavours in competition with the Art of the Continent. We are at the moment of writing, in correspondence with the Exhibiting Manufacturers at Birmingham, comprising, as we are glad to see, a large and enterprising class; and we purpose, next month, to notice them and their works in honesty and faithfulness, and to furnish our readers with illustrations of any such works as may show an advancement in the right direction, or be of practical benefit in any other way.

Of course, in point of magnitude there can be no more comparison between the two Expositions, than there doubtless will be with regard to the variety of the objects exhibited, since the French Exposition comprises, as that of Birmingham certainly will not, not only specimens of every branch of decorative Art, but also the most extensive assortment of all kinds of machinery, patents, agricultural implements and produce, fruits, flowers and cattle. But it will be our object, however, to consider principally, if not wholly, the Exposition in its relation to those subjects which are the ordinary topics and aims of our Journal. We shall select for illustration, as we have already done upon this occasion and all former ones, rather the beautiful than the curious, rather the useful than the interesting; and we doubt not that with the efforts we purpose to make next month, we shall be enabled to place before our readers the fullest and truest statement of the present position of Art and manufactures in our own country; a statement, of which the interest will be heightened from its immediately succeeding our notice of the Paris Exposition.

We trust that, ere very long, we may have the gratification of witnessing such an exhibition in our own country.

## THE EXHIBITION OF MANUFACTURING ART AT BIRMINGHAM.

THE above exhibition opened as announced in our advertising columns, on the 3rd. We may preface our observations by saying, we had no idea when, in our December number, we adverted to the subject, that the intention of the local Committee of the British Association to gather together an assemblage of the manufactures of the district, would have been carried out in so spirited a manner; that this has been done with right good will and much enterprise, the visitor to the Birmingham Oratorio and the Meeting of the British Association will be well assured, when he glances at the splendid and substantial building erected for the accommodation of the specimens. A more fitting selection of ground could not readily be admitted, and though not quite a "Champ Elysée," the grounds are well shaded with fine old timber; a new carriage-drive has been constructed, and the entrance adorned with some elegant vases in cast iron, the works of Coalbrookdale. The great hall of the building measures 124 feet by 84, the roof and side walls chastely decorated. The tables are well arranged, covered with crimson, and the whole will be lighted in the evening with gas. In addition to the space already mentioned, the contributions have so increased in number, that it has been found necessary to add a gallery seventy feet in length, communicating with the principal structure by means of a covered way, and of which a number of rooms will be used for the exhibition of the machines in operation, to explain processes of manufacture. The "tout ensemble" is very striking.

Messrs. Hardman & Co.'s windows already occupy the three large lights at the top of the hall. Underneath are arranged the papers, drapery, and ecclesiastical ornaments, with one or two specimens of monumental elabs, for which the firm is so justly celebrated. G. R. Elkington & Co. occupy the first and third table in the centre, with their magnificent examples of electro-plating.

Mr. Henry Elkington contributes some very elegant bronzes; these are flanked on the right by the productions of Messrs. McCallum & Hodgson, and Frederick Walton, of Wolverhampton; on the left by the papier mâché of Messrs. Jennens & Bettridge; and Mr. Lane, &c. Messrs. Osiers are assigned, as they justly deserve, a central position for their truly magnificent candelabrum, around which on two tables are arranged specimens of their table-crystal and ornaments; these are again supported by Messrs. Minton, who contribute earthenware, and some of their elegant ornamental objects in the form of statuettes. Messrs. Copelands occupy a centre table with their coloured slabs and artistic Parian groups. Messrs. Baccus send plain and ornamental table-crystal, and some coloured specimens. Messrs. W. & T. Richardson also occupy a table, which is covered with their vases, scent-bottles, jars, &c. tastefully coloured, and cut flint-glass. Mr. Rice Harris sends a large collection of objects in the same material, elegantly cut and engraved, and adorned with enamel and gilding. Messrs. Grainger, of Worcester, and Messrs. Chamberlain contribute china; the centre space opposite is devoted to contributions from Mr. Herbert Room, and Messrs. Mappleback & Lowe, consisting of stoves, grates, fenders, fire-irons, chimney-pieces, pier-glasses in metallic frames; a large metallic bedstead, contributed by Mr. R. W. Winfield, with one or two objects of the same class, forms also a group. The windows at the bottom of the hall are filled with the stained-glass, contributed by Messrs. Chances and Pembertons. The space underneath is devoted to the Cambridge Street Works (R. W. Winfield's) which contribute a varied collection of objects in gas-fitting, upholstery, decorations, picture-frames, stands of various kinds, balustrades, chandeliers, &c. &c. The table to the left is covered with the Art-Manufactures of Mr. William Potts, whose introduction of Parian statuettes with metal we have already illustrated. Messrs. Messengers fill a table with rare objects in bronze; among others the twelve-light chandelier for Buckingham Palace; some portions of the balustrades for the Fitzwilliam Museum at Cambridge; a bronze copy of the capital of a column from the temple of "Jupiter Stator;" some elegant candelabra, scent-jars, inkstands, spill-cups, and candlesticks are prominent features. Willocks & Co., of Manchester, have sent a terra-cotta chimney-piece; Rogers, Taylor, Williams & Jordan have forwarded wood-carvings; Boyds & Armer, silks; Swanson & Denny, specimens of de-laines, and mohair fabrics elegantly printed; Bennetts have sent a variety of Utrecht velvets, plain and embossed; Roxburghs, of Paisley, exhibit

shawls; Becklams & Hicklings, laces, scarfs, veils, and lappets; the Strines Printing Company contribute eight specimens of their labours; Worths, of Kidderminster, sends a double Wilton carpeting; buttons are represented by the houses of Elliot, Chatwin, and Aston; William Wyon, R.A., of the Royal Mint, has, with much praiseworthy liberality, sent a selection of his best medals, among them those of Cheselden, the anatomist, Chantrey, Sir B. Cooper, Astley Cooper, the Humane Society's Medal, the new Crown-piece, &c. &c.: this will be an invaluable addition, and we trust will be suggestive of improvement in this class of Art-labours in the district; Mr. Samuel Whitfield and Harcourt Brothers, contribute stamped and cast brass-foundry; Mr. H. Gough, silver and plated goods; Messrs. Footthorpe & Co., and Farmer, swell the number of contributions in papier mâché; these, with numberless other objects of a scientific kind, including the model of Lord Rosse's celebrated telescope, will give some idea of the varied and extensive nature of the assemblage, but as our intention in the present notice is rather to excite inquiry and a personal visitation than to satisfy curiosity, we defer any remarks upon the merit of the contributions until our October number, when by a series of carefully executed woodcut illustrations of objects exhibited, which, with the consent of the proprietors, we have been allowed to engrave, we trust to give a satisfactory account of these specimens distinguished by individual excellence. Ere this reaches our readers it is more than probable the Exhibition will have been visited by two of the leading members of the present Government, their object being to examine the preparations there made, with reference to the great National Exposition of 1851. It is gratifying to learn that this is about to be achieved; we have alone and single-handed maintained the propriety of such a step for years. In the introduction to our description of the French Exposition of 1844, in reference to the League Bazar of 1845, and again, in 1846, the Manchester Exposition formed the groundwork of our expostulation in behalf of a great National Assemblage of Manufacturing Art and Industry; in March of the present year, we again directed attention to the subject. We honestly and fairly believe we have "successfully educated the public to appreciate such exhibitions," and we are glad of it; it is a proof to our mind that our labours have not been in vain—that, despite numerous and great difficulties, the League Bazar, the Manchester Exposition, and the Art-Journal, have slowly yet surely evolved the acknowledgment of the principles embodied in the petition of the Society of Arts. We bid the movement God speed; and while doing this we cheer on the men of Birmingham in their praiseworthy contribution of their Exhibition, as another stone added to the work. Let all interested in the progress of improvement, in the development of the better features of Industrial Art, visit the collection. They will there learn that the workers in gold and silver, brass and iron, &c. &c., have within themselves mind, threw, and sinew, which require but education to bring into full fruition. To this we would call in the aid of a great National Exposition, to show our vulnerable points of National Manufacture, which may be the means of suggesting measures to correct the same. Hopefully and truthfully let the work be done: we have faith in earnest working. Nothing but this could have crowned the labours of the Birmingham Exhibition Committee with success. As a reward, we trust all who can will visit this collection, and thereby express their approbation of one of the most spirited efforts yet made to unite together what should never be disconnected, viz., the best of Mechanical construction with the perfection of Art.

[As we have intimated above, it is our intention to publish in the October number of the Art-Journal, a notice, amply illustrated, of this important Exposition,—similar to that of the French Exposition just concluded. Before the present number will be in the hands of our readers we shall have made considerable progress in our object, having already paid a lengthened visit to Birmingham, accompanied by some artists, to select such material for our engravings as may seem eligible for the purpose, for which all facilities have been courteously afforded us by the several manufacturers who contribute to the Exhibition; meanwhile, we would invite the cooperation of those who have not hitherto been cognisant of our intention, with whom we shall be happy to communicate on the subject.—ED. A. J.]



## CORRESPONDENCE.

## SCHOOLS OF DESIGN.

SIR,—As an old subscriber to the *Art-Journal*, I beg leave to claim a brief space in your valuable columns for a few queries suggested by the appearance of the "Report of the Commission on the Schools of Design," which has just appeared. Can you inform me by whom the selection of witnesses for examination before the committee was made? I put this question because I have been surprised to find both the limited number and limited quality of those upon whom the lot fell. Surely in the metropolis there could have been found men quite as capable of giving an opinion, and indeed far more so than many who were cited before the tribunal. Again, why has not Birmingham furnished its quota of evidence and spoken its wants? Other provincial towns have been alike neglected—but let them see to that—I only speak of Birmingham. Are there among its manufacturers none deserving of the compliment, and whose opinion was worth the seeking—not one? This cannot be meant: the falsehood would carry its own refutation with it, and our forthcoming Exposition shall clear up any doubt on the subject, should there be such. But even had such been the fact, it should have urged the greater necessity for rendering us efficient aid to rise above such a degraded position. Yet such as the Schools of Design found us, such have they left us, save and except the funds they have abstracted.

Again, did the masters of these schools take that position in the enquiry which they had merited? That enquiry was, as to the cause of the waste of time and resources resulting from their mismanagement. Now, if not principals in the fact, they were accessories both before and after its commission, and at any rate the witness-box was scarcely their place; still courtesy to professional criminals may perhaps concede this, but, as the case proceeds, from witnesses they assume the character of judges, and even this is tolerated. Oh! for a Birmingham jury!

The course and tendency of the examination have been for party purposes and for individual profit.

The whole affair reflects discredit on all concerned, from the getter up of the farce to those who allowed themselves to be excluded from the *dramatis personæ*.

## A BIRMINGHAM MANUFACTURER.

## TERRA COTTA MANUFACTURE.

SIR,—Presuming upon the kindness we have so frequently received at your hands, we venture to ask your insertion of the following comment upon a remark in your last publication, referring partially to us.

Speaking of the manufacture of terra cotta, you say (p. 246)—"A class of manufacture for which in England we have as yet done nothing, for although the Ladyshore Works and those of Mr. Dilwyn have produced examples both as to clay and manufacture fully equal to the best we have examined in Paris, they are nearly in all instances copies. We have seen no original works of theirs of a really pure character." Permit us, sir, to assure you, that we are not mere copyists. It is true, that when you so kindly put at our disposal some beautiful specimens of Parisian terra cotta from the works of Messrs. Follet and Gossin, and which you yourself had brought over, we *did* copy these and submitted the copies to your inspection, to prove simply what you allow, viz., that as to clay and manufacture, we were equal to the French. But it was not our aim then to bring forward designs of our own in a style of manufacture such as those specimens were, and for this reason, that our manufacture applies itself to a class of work differing very widely from Messrs. Follet's or Gossin's. For while those gentlemen are justly famous for their beautiful designs and workmanship as applied to vases and other similar ornamental works, our exertions have been almost entirely devoted to architectural decoration, and it is with no little pride that we refer to the leading architects of this district for proofs of our success. Not only would it be too great an encroachment on your space, but we should deserve to have our letter treated as an advertisement, if we were to begin to specify the public buildings, &c. on which our terra cotta has been largely used, or to refer by name to those eminent architects, here and elsewhere, from whom we have met with such liberal support.

An observation of your own, when speaking of some descriptions of the manufacture of bronze, completely embodies what we are anxious to effect

in our own. Your remark is, "It presents Ornamental Art at a low price, combining elegance of form with solidity of material."

We believe, sir, from the sympathy which you have always extended to our endeavours, that you will not think us presumptuous, in thus endeavouring to remove the impression from your mind and that of the public, that we deserve no merit except as skilful copyists.

E. P. WILLOCK & Co.

Emleyshore Terra Cotta Works, near Manchester.

[We gladly give insertion to the above letter from Messrs. Willock, of whom manufacturers we have, on more than one occasion, spoken favourably. Our remarks were intended to apply to vases, and objects of that class, rather than to architectural ornaments, in which their establishment chiefly excels.—Ed. A.-J.]

## NATIONAL GALLERY.

SIR,—Whenever I visit our fine collection of paintings in the National Gallery, I regret more and more that I do not see a greater number of them protected from the evil influence of air, tainted with smoke, dust, and what I believe to be more detrimental to them than all, the breath of thousands of visitors, and this when the best glass for the purpose may easily be procured, of large dimensions, and at a moderate cost.

The bad effects of the above-mentioned causes may readily be understood; and though it may be said that the pictures are easily cleaned, yet I believe that the very cleaning of a picture, more especially if repeated as often as such an atmosphere as that which prevails in the National Gallery renders necessary, must be detrimental to it, and there is no doubt that many paintings would be materially influenced by the operation.

I am, Sir, yours faithfully,

W. C. TREVELYAN.

Athenæum.

## NATIONAL PICTURES.

SIR,—Great fears have been expressed that the treasures of Art in our National Gallery are fast going to decay; the action of carbonic gas, and the heat of the rooms in the winter months, darkening the pictures. To the uninitiated it is necessary to explain, that the picture is safe if under a coat of varnish: it is the mastic varnish that changes to a brown tint from exposure to the hot air and smoke of our atmosphere. With such a glaze over the surface, how are people ever to judge of the original beauties of the picture?

The only way left is to have these treasures of Art secured under plate-glass, by which means the Correggios and Raphaels are as fresh as the first day of their arrival. Not so the Claudes; the little gem, the "Annunciation," that so delighted the good Sir George Beaumont, will soon become invisible from its brown-coating.

The late William Seguer often told me, "that if he had his wish, all the pictures should be secured by plate-glass." People will object on the score of expense, but let them look at the windows of the gin-palaces of the metropolis, not to mention the splendid shops, and they will not grudge the expense of plate-glass to secure to posterity works that have cost such sums of money. Artists may imagine that they could not make copies with facility if glazed, but this has not been an obstacle with the Raphaels and Correggios hitherto. The pictures can never suffer by being judiciously cleaned, if encrusted with varnish; but plate-glass would preclude the necessity of the cleaning operation being again repeated. Some of the gems of the "Etty Exhibition" are secured by plate-glass, and are, with their frames, as fresh as the day they left the great painter's easel.

I am, Sir, your obedient Servant,

J. D. KING,  
Captain Unattached.

SIR,—Having seen an article in your valuable magazine, and also in many of the papers, on a reputed new discovery, by which the scent and impurities of turpentine are removed, I have taken the liberty of communicating to you a simple process which has been practised for many years, to my knowledge, for attaining that end, and which any of your artist-readers might readily adopt:—Add to some turpentine powdered charcoal; allow it to stand for a week, shaking the bottle well each day, so that all the turpentine may be brought under the action of the carbon; then put the whole into a retort, and distil with a gentle heat. The turpentine thus distilled will be found pure, limpid, and scentless as water, and has been sold under the name of "scouring drops," &c. &c., for re-

moving grease and stains, which it will do from the most delicate fabric without leaving a mark behind. Much is being said of the deodorising power of peat-charcoal, as obtained from the bogs of Ireland—might it not prove superior to common charcoal for this purpose?

L. HANCOCK.

Park Hill, Nottingham.

## PANORAMA OF THE NILE.

THE country of Egypt, in its geographical and physical features, is as singular as the history of its ancient inhabitants is marvellous and interesting. Though modern research has thrown considerable light on the past, and has thereby increased our knowledge of its early state, socially and politically, there is a vast deal that still is, and ever will be, a mystery. The philosopher, whom a spirit of inquiry tempts to its wildernesses of barren rocks and dry sands, finds himself totally unable to reconcile its present natural aspect with that fertile land to which the Israelites flocked to buy corn for themselves and their herds. The man of science sees

"Those temples, pyramids, and piles stupendous,  
Of which the very ruins are tremendous."

and wonders by what human machinery the huge masses of granite were heaped on each other to form edifices that, even in their state of mutilation and decay, afford abundant evidence of architectural beauty; while he who would search into the truths of Scripture, and seek to have his faith confirmed by ocular demonstration of prophecies fulfilled, finds that her children "are desolate in the midst of cities that are desolate, and her cities stand in the midst of cities that are wasted." Thus, as in ancient times, Egypt is still looked upon as "a land of marvels," and has lost none of its attractions by comparison with the mighty tracts that have since been discovered. It may readily be supposed that such a country offers peculiar points of interest to a nation who, like ourselves, possess so many fragmentary portions of its ancient grandeur as we have stored up in the halls of the British Museum, where they are regarded with wonder by the thousands who, year by year, visit that establishment; and it will as readily be presumed that these thousands would desire to see somewhat more of the land whence these fragments have been conveyed. Let such then pay a visit to the "Moving Panoramic Picture of the Nile," now open at the Egyptian Hall, which gives as perfect a representation of the various localities as can be effected by any pictorial display. The spectator is supposed to start from Grand Cairo, up the river, with his face towards the western bank, as far as the Second Cataract, passing the once celebrated City of Memphis; the Pyramids of Dashour, almost coeval with the "everlasting hills;" Gizeh, formerly the capital of Upper Egypt; the Temple of Dendera, commenced by Cleopatra; the Memnonium, or Temple of Ramses II., with its gigantic sitting statues; Edfou, the Apollinopolis Magna of the Romans, one of the largest temples of Egypt; the "Throne of Pharaoh," as the remarkable group of rocks near the island of Philæ is termed by the Arabs. Having reached the second Cataract, which divides Nubia from Ethiopia, a journey of nearly eight hundred miles from the place of starting, the navigation of the Nile here terminates, and the spectator descends the river, with his face to the eastern bank, on his return to Cairo; his voyage now enables him to see Derr, the capital of Nubia; a portion of Thebes; Karnak; the Tombs of Beni Hassan; the Libyan Desert; the Pyramids; and the Sphinx. There are of course numerous other places of a highly interesting character brought into the Panorama, which we cannot more particularly refer to; and there are peculiar effects of scenery, such as the Simoom, the rising of the Dog-star, as well as illustrations of the habits and manners of the people. The painting is principally the work of Mr. Warren, President of the New Society of Painters in Water-Colours, and of Mr. Fahey, the Secretary to the same Institution, from sketches made



chiefly by Mr. Bonomi, the distinguished traveller in the East. It is almost needless to remark, that in such hands there is an assurance for a faithful and well executed work of Art, and such we have no hesitation in pronouncing it. The views, from being transparent, convey to us, perhaps, less the idea of a picture than an ordinary panorama, and exhibit on the whole less power of colouring; but then the eye is less distracted by wandering over a large surface of canvas, and has opportunity to digest (if we may so speak) each separate portion before it travels onwards. We must however in justice state, that some of the scenes are most forcibly rendered, and are abundantly rich in colour. Altogether we have been both delighted and instructed by this Panorama of the Nile, which we trust will find a large measure of public support. Besides the artists already mentioned, we hear that Messrs. J. Martin, E. Corbould, Weigall, and Howse, have lent their assistance in its production.

### THE QUEEN'S VISIT TO IRELAND.

HER MAJESTY'S visit to Ireland is a sufficient proof of the truth of our testimony—founded on a long acquaintance with, and observation of, the character of the Irish—that the presence of royalty has a talismanic effect upon the people, and that the moment disaffection appears, the Queen has only to repeat her visit, and the inhabitants of the Emerald Isle will be at once converted into the most devoted, the most fervent, the most faithful of her servants and subjects. "Paddy" must not only have something to lean upon, but something to look up to; his exaggerated sensibility renders him susceptible of every impression; and no insult could now be offered to the Irish so offensive as to term them disloyal. Plunged as they have been in starvation and misery, it is no wonder if they have snatched at straws—mistaken the shadow for the substance. Neglected, if not forgotten by those whom they conceived bound to protect them, they listened with avidity to the factious demagogue who promised them "repeal" as the salvation of their country. Agitation had its day: it was a forced, not a natural, movement. Its very memory is now set aside, and at present it would be difficult to make the Irish believe they ever were disloyal; let it always be borne in mind that their agitation had nothing levelling in its character and composition.

The royal presence has, as yet, been little more than a vision, a foretaste of what is to come. Her Majesty has seen a great deal of the coast, but nothing of the country. She steamed into and out of the harbours of Cork, Waterford, Dublin, and Belfast. The sublimity of Antrim, the wonders of the Causeway, the hills and valleys of Wicklow, the Lakes of Killarney, are all in the richness and variety of their beauty waiting her inspection; and there can be no doubt that the royal lady will perform her promise, and hereafter include Ireland in those summer tours, which cannot fail to lead strangers to a similar investigation of its resources and its beauties.

It is a notorious fact, that no stranger has ever been molested in Ireland, no matter what his country. Now that our wandering English have become acquainted with every nook and corner of the Continent—there is no great evil in its present insecurity; more especially as they can find change and safety in Scotland or in Ireland. The lover of mere grouse-shooting will, of course, repeat his visit to the former, but the lover of scenery and genuine "character" will, it is to be hoped, diversify his tour, and see Killarney or Wicklow, when the "Autumn tints" have mellowed the scenery into a variety of richness which no pen or pencil can describe.

The "Irish Tour" is the cheapest of all, and certainly the most varied and beautiful of any of the "home tours." Under the influence of her Majesty's late visit, and with the prospect of an abundant future, the people cannot but regain much of their former buoyant humour; their good nature and good temper never forsook them even in their late awful contests with

starvation; and it is a curious question why so very energetic and susceptible a people are so patient under suffering and privation.

We have had abundant proof of this endurance—a reviving power which is quite miraculous, more especially in the case of one of our old Killarney guides,\* who has gone through both pestilence and famine during last winter, and having, as by a miracle, escaped both, is now able and ready to take the lake or mountain, and as full of humour and legend as if he had never grappled with hunger, or, to use his own expression, "been as good as dead and buried, Glory be to God! over and over again." Indeed, it is right pleasant to think that Gandsey and Spillane, and the prince of guides, "Sir Richard," are still "to the fore." Identified as they are with the scenery of Kerry it would be difficult to replace them, at all events, in the opinion of old tourists, who have visited Killarney season after season, and still found something new to excite admiration and create interest.

Nothing increases the fascination of the Lakes more than a good guide: one who knows (unlike most of his fellows) when to speak and when to keep silent—yet has his "legend" ready to illustrate every isle and tree, and ruin; and when, floating beneath the shadows of Glens, we listened to the tales attached to that queenly mountain, or counted the "babbling echoes" of Spillane's bugle at the eagle's nest, or wound our way through the Gap of Dunloe, we felt more than much indebted to the old guide of Roche's hotel, whose willing service was always well timed. We heartily then recommend Sir Richard Courtney as the best informed, the most cheerful, and in all respects the worthiest guide we have ever encountered during the many tours we have made in Ireland; and full sure we are that we shall receive the thanks of all who "taking our word for it," have the "luck" to retain the said Sir Richard in their service when they visit the most beautiful of all beautiful Lakes. Now is the time for such enjoyment. "London is out of town;" a solitary brougham takes the middle of the drive in Hyde Park, and the children call to each other to "look at the carriage." "The season" is over for the west end, and "town life" is at an end until the Queen's speech gathers her islanders together—not it is to be hoped, as usual, from the four quarters of the globe—but from the hills and valleys and sea-shores of her own dominions.

Her Majesty has visited Ireland—has promised to return thither, and thus set an example to her English subjects which we hope they will follow. The papers have been full of the enthusiasm of the people and the beauty of the scenery; but all said on this last subject can convey no idea of the reality—not that the beauty of Irish scenery accompanies you throughout the glens, as in Scotland; unless you take Bantry and Glengariff on your route from Cork to Killarney, the road is tame and dull enough until you come into the Lake district. Perhaps you enjoy the magic of the scene all the more from the contrast. If the Pass of Kaimanagh is less lovely than the Pass of Killierankie, it is more bold and vigorous—reminding the tourist of Glencoe, if indeed it has been his good fortune to visit that scene of the saddest Highland tragedy that blots the page of our English history. Barmore, in the north, is more extensive, but Glencoe and Kaimanagh dwell together in our memory, and even rival the Gap of Dunloe, though it boasts the Purple Mountain on one side, and the Magillicuddy Reeks on the other.

Already is the green leaf becoming aere, passing into the yellow, or still deeper brown; the berries of the mountain ash are bright crimson, and the arbutus, only seen to perfection at Killarney, suns its abundant fruitage beside the dark-toned yew, and brightens the woods wherever it spreads its branches. The red deer lead their young to the limpid waters of Glens, and Mangerton is clothed to the very brim of his gigantic "punch bowl" with the purple blossom of the heather. There will be stag hunts at the Lakes, and the deep bay of the hounds will mingle with

\* Generally known as Sir Richard Courtney. He accounted for his title by telling us he was once benighted on the mountain.

the bugle-call of Spillane, and the matchless pibrochs of "grey old Gandsey." The "strawberry girls" afford excellent sketches, particularly if they poise as in former days their milk pichers on their heads, or carry them on their shoulder, as you see the maidens bear them in old "scripture" subjects; and then keeping in mind the admirable forethought of Mrs. Gilpin, who

— "though on pleasure she was bent,  
Yet had a frugal mind,"

you get so much health and pleasure, and can do such a very great deal of good for such a little money at Killarney, that we especially recommend it to all who desire enjoyment at a moderate expense. We remember Miss Edgeworth once saying, that "happiness was cheap in Ireland;" and, like all she said, it is true. The country is safe, the roads are good, the hotels excellent and cheap, the peasantry grateful and amusing; the scenery in particular districts, and those districts all easy of access, past all telling beautiful—the beggars! not numerous as in former times;—indeed, during the Queen's visit to Dublin, there was hardly a beggar to be seen; or rather, we suppose "for the honour of old Ireland," the beggars did not beg. They became too loyal to offend Her Majesty by soliciting alms, and hid their rags amid the crowd. A few more such "visits," and—such is the force of example—the "tide" must turn; the old leaven will pass away—and the dissemination of capital create industry and industrious habits, so that there will be no rags to hide. Every one who spends a guinea in Ireland hastens this happy change, and it is no small enjoyment to feel that our own pleasures contribute to the well-doing of our country and its inhabitants.

A. M. H.

### AURORA.

FROM THE STATUE BY J. GIBSON, R.A.

THIS beautiful work will be remembered by many of our readers in the Sculpture Room of the Royal Academy in the past year. It was designed and executed for Mrs. Henry Sandbach, of Liverpool, granddaughter of William Roscoe, Gibson's earliest patron, herself a lady of refined taste and matured judgment in Art-matters, and whose residence is adorned with other productions by the same hand. We know not whether the sculptor, when he modelled his work, had his mind impressed with the beautiful lines which open the fifth book of "Paradise Lost," but the statue faithfully illustrates the poet's idea:—

"Now Morn, her rosy steps in th' eastern clime  
Advancing, sow'd the earth with orient pearl."

There must always be great difficulty in giving to a subject that expression of ethereal motion which is essential to carry out the idea: nor has the sculptor quite succeeded here in his attempt, though there is a lightness in the attitude of the figure and in the disposition of the limbs, as well as movement in the flowing lines of the drapery. But the absence of the quality most desired is perhaps not so much to be imputed to the conception itself, nor to the treatment, but rather to the necessity of introducing a support to the marble by means of the mass of material seen between the feet, which encumbers the figure and deprives it of its aerial nature. Mind and matter here do not quite harmonise.

Gibson's "Aurora" stands in the same room as his group of the "Hunter and his Dog," at Mrs. Sandbach's residence, Aigburth Cottage, near Liverpool. It is placed in a niche, which is coloured a deep soft ultramarine blue: this helps to carry out the sentiment of the beautiful statue, and likewise relieves the marble, preserving all the clearness of the outlines, and harmonising well with the delicate colouring of the drapery; the niche is finished by a simple border of dead gold. It was exhibited at the Royal Academy, in 1848. The drawing from which our engraving is taken was obligingly lent us by Mrs. Sandbach; it is the work of Sig. Guglielmi, an artist of Rome.





AURORA.

ENGRAVED BY W. ROFFE. FROM THE STATUE BY J. GIBSON, R.A.  
IN THE POSSESSION OF M<sup>RS</sup> HENRY SANDBACH.

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## HER MAJESTY'S THEATRE.

EVERYWHERE and by everybody, at the commencement of the season, the prospects of this theatre were freely canvassed, but whatever there was of unfavourable expression that gained circulation has been triumphantly answered by the spirited direction of Mr. Lumley, and the brilliant and felicitous termination of the season. It is something to say that Lind, Sontag, and Alboni have all contributed to the public gratification within so brief a period; to the enterprise that procured such attractions all praise is due. In years gone by we have been accustomed to see at this theatre the scenic departments so little cared for that even new operas were produced with a *mélange* of scenery, some portions unquestionably old, others scarcely new; but late years have been signalised by the reproduction of established operas with new decorations. "Don Giovanni" has this year, for instance, been brought forward with an entirely new *mise-en-scène*, in which there is nothing left to wish for. This magnificent opera, the *chef-d'œuvre* of Mozart, is always attractive, and it might have been urged that new decorations were gratuitous; be that as it may, there is no established work more worthy of such decoration, and the accomplishment of the new appointments speaks well in every way for the direction of the theatre on the score of taste and liberality. The modern school of French music is essentially noisy, and its opera throngs the stage with figures intended to enhance effect. On the other hand Italian Opera relies entirely on its merits, and those of the representatives of its personae; and hence it may be judged in which there is the fairest opening for the display of taste and judgment. Mademoiselle Lind was not announced at the commencement of the season, but in the beginning of April she sustained the principal part in Mozart's "Zauberflöte," performed as a concert; yet the impressions produced by this performance were not equal to those whereby she had been accustomed to win the rapturous applause of all who heard her. Not that her vocalisation was in the slightest degree impaired—she sang with all her wonted power—but the great charm of dramatic identity was wanting—the assumed character, to which she was accustomed to give a version of natural freshness, so admirably adapted to the theme which engaged her voice, as to confer upon it a value beyond any power of mere literal articulation. This limitation Mademoiselle Lind herself felt, but her audience felt it more deeply, and she could not therefore determine to take leave of an English public even for a brief space in mere concert. The "Zauberflöte" concert was the first of a series of six at which Mademoiselle Lind had consented to assist; but this was the only one brought forward. According to the arrangements of these concerts, they were open to the subscribers to the Opera, and were counted in the subscription. On the 26th of April, Mademoiselle Lind re-appeared upon the stage, and was hailed with undiminished enthusiasm.

A memorable event of the past season is the return of Mademoiselle Sontag to the stage, after an absence of twenty years. It was believed that her voice had lost none of its early characteristic excellence; this, together with her position in life as the Countess Rossi, whence she so gracefully but unfortunately descended, excited public interest to a high degree, and the most favourable anticipations have been justified by the event. In the words of the *Times*—"The season of 1849 has now been brought to a prosperous conclusion, and the difficulties which have been surmounted, and which may be compared to those of 1847, have only served to prove the vitality of the establishment. We are not generally accustomed to look behind the scenes, but there is one fact which, knowing to be a fact, we cannot help recording. During the present management the commercial credit of the theatre has been maintained to the highest point. Every engagement that has been made has been punctually and honourably fulfilled. In former years we used to hear stories connected with this theatre of unpaid artists and broken contracts, but no blemish of the sort attaches to the directorship of Mr. Lumley."

## MINOR TOPICS OF THE MONTH.

**NATIONAL EXPOSITION OF INDUSTRIAL ART.**—We understand that arrangements are in progress (as in the *Art-Journal* of August we anticipated they would be) under the auspices of the Society of Arts, and the direct patronage of its President, the Prince Albert, for instituting, on a grand scale, an exhibition of the Industrial Arts of all nations, to be held in London in the spring of 1851. At present the project is in embryo; but it is proposed that it shall resemble that of France in all its leading features, save in one that is most essential; it is not designed that the country shall pay any of the incidental expenses, a part of the plan to which we see much objection. It will be greatly to the advantage of the country; the cost must be met in some way or other; and there can be no just reason why the people should not defray some part of it. We earnestly hope the Exposition will be in a strict sense NATIONAL; that no party spirit or individual interests will mar its effect for good; but that it will be instituted really for the service of all. Upon these points, as well as upon many others, it will be our duty to comment when we are in full possession of the several portions of the plan upon which the Exposition is to be conducted.

**THE ETTY EXHIBITION** is now closed at the Society of Arts, and we are gratified to learn that the number of visitors has been considerably beyond those who attended the Mulready Exhibition last year; but the number of subscribers in both cases, is nearly equal. Whether the amount received will enable the Council of the Society to realise their project of purchasing a picture by Mr. Etty, we cannot yet ascertain, but we trust that such may be the case: the idea is worthy of extensive support.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—The annual general meeting of the subscribers to this excellent institution was held at the rooms of the society, in Sackville Street, on the 8th ult. The report may be considered in all respects very satisfactory, and bespeaks not only accessions of subscriptions, but careful management on the part of the committee who have the disposal of the funds. The following is a statement of the receipts for the past year, ending on June 30:—

	£	s.	d.
Life Subscriptions and Donations .....	512	4	6
Annual Subscriptions .....	46	15	0
Dividends on Funded Stock .....	419	1	6
" on Jernegan Bequest .....	12	2	6
	£1030	6	6

The funded property now consists of

	£	s.	d.
In the 3½ per cent Annuities .....	11,600	13	6
In the 3 per cent Consols .....	1437	0	9
In the 3 per cent Reduced—the Jernegan Bequest .....	404	6	8
	£13,442	0	10

Relief has been distributed during the year to sixty-three cases, of which fifty-three took place at the usual half-yearly appropriation of the funds, to the amount of £510, and ten urgent cases were relieved to the amount of £206, making £716 in all. The following gentlemen were elected directors for the three ensuing years, in lieu of the eight who went out by rotation, R. Redgrave, A.R.A., F. Grant, A.R.A., R. Ansdell, H. Weekes, T. H. Illidge, J. S. Agar, J. E. Thomas, F.S.A., S. Angell, Esqs. So often as we have found occasion to bring before our readers the operations of this society, it would scarcely seem necessary to repeat the arguments we have formerly used, and yet we know that the institution is greatly limited in its sphere of action by the want of that support which is essential to its well being, and which its importance demands from the patrons of Art and artists, but especially from the latter; of these, the prosperous may perhaps think they are not likely to be in a position to require its aid, yet we find in the last Report that pecuniary assistance to a considerable amount has been received by artists once holding in their several departments a high rank. We would therefore point out the necessity of such contributing in their days of prosperity to an object which does so much towards the alleviation of

distress and misfortune—results that may happen, at some period or other, to genius of the first order, and to the most favoured of fortune.

**THE ART-UNION OF LIVERPOOL** will shortly close its subscription list. Each subscriber will be entitled to an impression from Topham's much admired picture of "Irish Courtship," engraved by F. Bromley, and will also have a free admission during the whole of the season to the forthcoming exhibition of the Liverpool Academy, in addition to the chance of obtaining a picture from thence. The "free admission" resolution is a wise and judicious step, and offers an example which might be advantageously followed elsewhere. We shall look forward with some interest to the report for the year, trusting to find a large increase of subscribers to this well conducted society.

**THE BIRMINGHAM AND MIDLAND COUNTIES ART-UNION** has commenced operations under very influential local patronage, which, we trust, will substantially advance the interests of the society. The subscribers, in addition to the chances of a prize picture, will have the option of selecting from two engravings, one, "The Mountain Spring," engraved by F. Bromley, after the drawing by F. Tayler, exhibited at the Water-Colour Society in 1847; the other, a mezzotint print, after T. Uwins, R.A., "Taking the Veil," engraved by Tomkins.

**SPTALFIELDS SCHOOL OF DESIGN.**—The annual distribution of prizes won in this school took place at Crosby-hall lately. The Earl Granville presided, and opened the proceedings with a very clear and full exposition of the reasons for which schools of design have received the direct patronage and support of Government, and of the beneficial objects in connection with manufactures which they are intended to promote. A short report was then read by the secretary, recording the success which had attended the Spitalfields School, and the favour and estimation in which it was held by the manufacturers of the district. Then followed the award of prizes, which were divided into three classes: the first given by Lord Robert Grosvenor, Messrs. Hanbury, Buxton and Co., and from the Merchants and Brokers' Prizes Fund; the second from Mr. A. J. Doxat, and the rest by the committee who manage the affairs of the school.

**THE NELSON COLUMN.**—There is an old adage, "everything will come to those who can wait," which we hope soon to see verified in the case of this neglected work. Scaffolding has recently been placed round the pedestal of the Column, preparatory, we presume, to the fixing up the *bas-reliefs*. When this is done we shall look out, but not impatiently, for the "Lions" to complete the whole matter.

**THE HOUSE OF PARLIAMENT.**—We understand that since the prorogation of Parliament, scaffolding has been erected to enable the artists to complete the frescoes in the House of Lords. Preparations are also being made to put in the additional window; and the frescoes in the Victoria Gallery are in a state of forwardness.

**PICTURES BY ARY SCHEFFER.**—Mr. Grundy, the enterprising publisher of Manchester, who has recently become the possessor of some of the finest pictures of our own school, is expecting to add to his gallery three of the greatest works of Ary Scheffer, the distinguished French artist. These are the "Christus Consolator," well known to most of our readers by the exquisite engraving we published about two years back, and a companion to it, "The Woman taken in Adultery," the property of the Duchess of Orleans. The subject of the third picture, which we understand has been painted expressly for Mr. Grundy, is "Christ weeping over Jerusalem." It is only a single half-length figure, but report speaks highly of the work, as elevated in character, and exquisite in treatment generally. It is intended to have this engraved. Ary Scheffer, though he has long made France his land of adoption, is of German extraction, and his pictures partake largely of the severe style of the German School, but without exhibiting that extreme dryness by which it is distinguished. It will give great satisfaction to the lovers of the higher class of Art to have an opportunity of seeing the productions of one who so successfully practises it.



**PUBLIC TESTIMONIAL.**—It is proposed to erect in the town of Sleaford, in Lincolnshire, a public testimonial to the late Henry Handley, Esq., for many years member in Parliament for the southern division of that county. Subscriptions to the amount of nearly 700*l.* have been raised to carry out the project, and the committee are desirous of receiving designs from artists willing to engage in the undertaking. The sum is not a large one for the execution of a bronze statue, which is the testimonial proposed, but it is amply sufficient to guard against loss, and quite enough to tempt an artist of genius to make a reputation by the work. We are sure there are many who will gladly seek this opportunity of displaying their talent, and beg to refer them to W. Foster, Esq., Sleaford, for every information on the subject.

**ARCHITECTURAL LENDING LIBRARY.**—A desideratum, the want of which has long been felt by a very numerous body of professional gentlemen, appears now in a fair way of being realised; we allude to a library where reference may be made to valuable illustrated books on Architecture, Archaeology, and the Fine Arts in general. Such works are undoubtedly to be found in the British Museum, the libraries of the learned societies, and in public institutions; but the inconvenience and loss of time attending a personal visit to these establishments are very great, even when they are within a moderate distance; and, moreover, the impracticability of bringing away whatever is necessary for a lengthened consultation, renders these objections still greater. A catalogue, to which is appended certain "rules and regulations," has been forwarded to us by Mr. C. J. Richardson, of Brompton Crescent, well known to the public by his various publications connected with Art-matters. This gentleman, at a considerable expense, has got together a library of between seven and eight hundred books on Art, many of them rare and costly, and he proposes to open a "lending library," at such a low rate of subscription as to make it available for all classes who may desire to avail themselves of its aid. We gladly lend our columns to the furtherance of Mr. Richardson's object, feeling assured there are very many, both in the metropolis and in the provinces, by whom such an opportunity as he offers will be readily and thankfully embraced. Our advertising columns contain further information on the subject.

**HERALDIC SCULPTURE.**—A chimney-piece, designed and sculptured in the Tudor style, has been executed by Mr. Munro, No. 105, Tachbrook Street, Belgrave Road, for erection at the northern seat of the Duke of Sutherland, Dunrobin Castle. The composition is carved in Caen stone and is intended to ornament the entrance hall. Immediately over the fire-place is the legend, "*Frangas non flectas*," and also "*Sans peur*," one word being disposed on each side. The intention is rather that of a composition of heraldic blazon than mere ornamental sculpture; hence immediately above the fire-place is developed a Tudor scroll as a field of support for the shield of the house of Sutherland in the centre, surrounded by those of others connected with the family by marriage, the whole surmounted by the ducal coronet. Among these we remark principally the Lion of Scotland, the shields of Howard, Dacre, Warren, Wemyss, Stanley, Egerton, &c. &c.: the room will also be decorated with armorial bearings, each shield being painted according to authority. The size of the work is sixteen feet by ten. Caen stone is admirably adapted for such a work, as any degree of sharpness can be obtained, and of this the artist has availed himself by his finished nicety of execution.

**MOAIE.**—There is exhibited at the Polytechnic Institution a specimen of Mosaic of extraordinary merit, the work of a Bavarian sculptor, Herr Anson Ganser, who is established at Munich. The work presents two figures, Castor and Pollux, mounted on grey horses, and circumstanced according to classical authority. The horses are in profile, one a little in advance of the other, and one of the riders turns his head in the act of addressing the other. When we say that both in the horses and figures the utmost nicety of drawing has been observed,

together with all the delicate chiaroscuro of painting, the immense difficulties in the way of executing such a work may be in some degree understood. The impersonations of the "*pari Leda*" are of course nude, being made out with various shades of red marble, and the horses similarly treated with grey and white stone. For drawing, spirit, and style, it is the best piece of modern mosaic we have ever seen, and is well worth the inspection of amateurs of this Art. The size of the work is about three feet by two and a half, the figures are relieved against a black ground. It is for sale, and the proprietor, Madame Ganser, may be addressed at No. 5, Berkeley Square.

**ORNAMENTAL PRINTING.**—A specimen of chromatic typography, from the printing office of the *Liverpool Mail*, has reached us. It is a copy of the Ten Commandments, in old church text, contained within a most elegant ornamental border of green and gold, relieved in the central portion with red. The design, which is very chaste and beautiful, has the form of an altar decoration. It is altogether exceedingly creditable to the parties who have got it up, and speaks well for the taste of the provincial press, as well as for the good feeling that prompted the execution, it having been printed for a charitable bazaar recently held in Liverpool.

**IMPROVED CARD-TABLE.**—We are able to record a very marked improvement in the manufacture of a Card-table, by Messrs. Aspinwall, of Grosvenor Street. It is altogether so ingenious, yet so simple, that we gladly avail ourselves of the opportunity to give publicity to so creditable an invention, as an act of justice to the manufacturers. The ordinary card-table, as is well known, turns on a centre with a flap, which, when closed, has an unsightly appearance; that, under our notice, retains an uniform shape at the top, and conveys no idea of its especial purpose, but may be supposed to be a handsome French occasional, sofa, or writing-table, so that it need not be placed against the wall, as we invariably see the common card-table when not in use for play. It also admits of considerable ornamentation to make an elegant and desirable adjunct to the various other articles of furniture for the drawing-room.

**CHURCHYARD HEADSTONES.**—Art has hitherto had little to do with these memorials of the departed. "The name, the age, spelt by the unlettered muse," on a common stone-slab are, with few exceptions, all that has been deemed necessary to denote the spot where rest the remains of thousands; while there is abundant opportunity of associating with such mementos much of a highly interesting artistic character—in country churchyards especially, where, in general, the surrounding scenery harmonises so truly with the beautiful in Art, and the character of the sacred edifices demands some approximation to themselves, with respect to architectural adornment. In what may be designated as the accessories of the picture, ornamental headstones seem indispensable, and certainly, here and there, we catch a glimpse of what may fairly lay claim to such pretension; but they are very few, and far between. We have received from Mr. Lawrie, architectural and monumental sculptor, and a member of the Archaeological Institute, residing at Downham Market, in Norfolk, a sheet of designs for monumental stones, evincing much purity of taste in the selection, and in strict accordance with the character of Gothic architecture—the order most frequently to be met with in our rural districts. These sculptured stones, we understand, may be erected at very little more than the cost of an ordinary plain slab, and inasmuch as there can be no question as to the peculiar fitness of the one over the other, we shall hope to see some reformation and a manifest improvement in the appearance of our churchyards.

**AUCTIONEER'S CATALOGUE.**—A perfectly unique and elegant publication of its kind, and one that eminently shows how Art may be made subservient to business, has been placed in our hands. It is a catalogue, or "particulars of sale," of the "Worlingham Estate" in Suffolk, recently disposed of at public auction by Messrs. Rix and Burton. The style in which this catalogue is got up is highly creditable to the taste

and spirit of these gentlemen, for the general arrangement of the contents and the beauty of the typography; but its chief attractive features, to us, are the exquisite little wood-cuts of the most interesting bits of scenery in the park and gardens, the lodges, cottages, farms, &c., with which the property seems to abound. These views are engraved in the highest style of the Art, and embellish the descriptive part of the catalogue. In the palmy days of George Robins, it was said that his eloquence enhanced the value of an estate many per cent. in the estimation of bidders, and we have no doubt the beauty of these engravings will attract much attention to the spot, if they do not draw some additional thousands out of the pocket of the purchaser. Whatever the result may be, we recognise in the publication another proof of the manifest advance of good taste in matters that have hitherto, to a great extent, been considered inaccessible to the Fine Arts.

**THE "WOUNDED HOUND"** is the title of a large picture now in exhibition at Mr. Grundy's in Regent Street. It is the work of Mr. R. Ansdell, and represents a noble bloodhound, whose foot has been injured, submitting it to the careful attentions of an old man. The latter is kneeling before the animal with a sponge in his hand, about to apply it to the wounded limb: a huge rough deerhound also sits by and howls most piteously as in sympathy with his unfortunate companion. The remaining *dramatis personae* are a little girl, whose interest is strongly excited by the scene before her, and a small terrier dog: a large earthen pan, a bottle supposed to contain the surgical mixture, and some other objects make up the accessories. The picture is painted with great power, the incident well told, and the figures, which are life-size, have evidently been carefully studied from nature. Mr. Ansdell is, without question, one of the best animal painters of the day; his picture is about to be placed in the hands of the engraver.

**LOLA MONTE.**—When this personage, who has gained such unenviable notoriety both here and elsewhere, was in high favour with the King of Bavaria, that monarch purchased a residence for her, No. 5, Barer Strasse, in Munich, and fitted it up most luxuriantly; the entire cost being somewhere about 100,000 florins. After she had taken wing from the city, the property was sold in execution for debts remaining unpaid; but such was the public disgust at her conduct, and so obnoxious had she made herself to the inhabitants generally, that none could be found willing to purchase what had been so unworthily procured, at a price commensurate with its monetary value, and the house, with its magnificent appendages and furniture, realised only 18,000 florins, its original value, prior to the lady taking up her abode in it.

**ROYAL PATRIOTIC SOCIETY OF SCOTLAND.**—The object of this Society is a great and laudable one, namely, that of "helping the poor to help themselves;" by extending those industrious and provident principles among the humbler classes, which will prevent their falling into pauperism, destitution, and crime. This the Institution labours to effect by the erection, principally in the Highlands of Scotland, in lieu of the mud-walled hovels abounding there, of suitable cottages for the husbandman, by the establishing of rural industrial schools, by letting out gardens in the vicinity of large towns, from the cultivation of which the mechanic may derive both health and subsistence, and by various other operations tending to the benefit of the multitudes who stand in need of such assistance. There is so much in the plans of this Society which bears *prima facie* evidence of practical and permanent utility, not only to the recipients of its advantages, but to the wealthy dwellers in the land, that we are surprised to see, from the last report, how small has been the encouragement it has received, in proportion to the benefits offered. Help ought not to be withheld from so excellent a cause; how frequently do we see hundreds and thousands of pounds embarked in visionary, almost impracticable schemes, a tithe of which would produce immeasurable good, if devoted to such objects as the Patriotic Society of Scotland takes in hand.



## REVIEWS.

ROBERTS' SKETCHES IN EGYPT AND NUBIA.  
Published by G. F. MOON, London.

This issue contains two parts in one—these are the 17th and the 18th. Some of the preceding numbers of the work have presented subjects of paramount historical and religious interest, but we find in these last parts a picturesque element which has not appeared in others; this Egyptian and Nubian portfolio is inexhaustible, and each succeeding scene of the enchanting panorama we must applaud with increased gusto. We have here some admirable street scenery which carries us to the cities of Old Spain, where the Moors have left abiding remnants of an architectural taste, to which Spain is largely indebted; and thither might the spectator believe himself transported for a quarter of an hour in turning these pages, were it not that he is everywhere met by the solemn personal state of your lordly Turk, who is ever a holiday figure that one can never associate with anything like business, until he shall condescend to a mahogany chair, and exchange his boundless shalwars for Christian continuations. Since, perhaps, the publication of this number, the Satrap of Egypt has died, but he is succeeded by another of his race, in continued fulfilment of the curse laid upon this land of everlasting bondage; when, however, the waving crescent shall have set, who shall next succeed to the rule of the kingdom of the Pharaohs? The views here presented are all allusive to Mussulman rule, as "The entrance to the Citadel of Cairo," "Bazaar of the Coppermiths," "Minaret of the principal Mosque in Siout," "Interior of the Mosque of the Metwallys," "Tombs of the Memlooka," &c. &c.

The first plate is "The Holy Tree of Metereah," which is believed by the Coptic and Greek Christians to be the identical tree under which the Holy Family rested on their flight into Egypt. The situation of the tree is close to Heliopolis, the On of Scripture. The Citadel of Cairo is extremely ancient, having been founded by the great Salah-ad-Deen, the chivalrous Saladin of the Crusaders. This citadel is famous as the scene of the destruction of the Memlooka by Mehemet Ali in 1811. It is apparently a structure of great strength, built in alternate courses, of white and red. "The Bazaar of the Coppermiths," as here given, is but the section of a street or quarter, where as in Western Europe certain trades congregate; the booths and shops are open, and groups of figures are assembled before them, which, with the quality of the architecture, affords a highly interesting picture. "The Mosque of the Metwallys," is an interior of much grandeur. It is peopled with an audience of the "faithful," listening to expositions of the Koran, delivered by an Imam from the Mimbar, *anglice* pulpit. In this beautiful example of Saracenic architecture, we recognise at once all that it owes to the Greek, the Roman, and the Byzantine. Here the lofty arches spring from columns with Corinthian capitals—a barbarous mixture, but nevertheless light in effect. "A covering from the fervid sun, a fountain whereat to make the ablutions commanded by their Prophet, and a deep recess on the side towards Mecca are the essentials of a mosque. The building is generally an oblong square, enclosed by walls and surrounded by open porticos; sometimes the court of the square is planted with trees, but more frequently laid with slabs; in the centre is the fountain; from the court, the naves of the mosque as they extend themselves, are supported by walls which contain many openings; the largest and principal is open to the Michrab or Mechrah, a part frequently decorated with fine stones, pearl, and ivory; towards the east is the Kiblah, placed exactly in the direction of the Kaaba of Mecca, to which every Mussulman turns in praying." The plate entitled "The Mosque El Mooristan," presents a beautiful and very characteristic view of a crowded street scene in Cairo. The passage is various, and the face of the rows of houses broken and diversified by all kinds of projections formed of wooden trellis thrown out from the windows as bowers and boudoirs for the female members of families. The Minaret of the Mosque, a beautifully graceful structure, rises at the end of the street. "Cairo, from the Gate of Citizenib," affords a general view of the City of the Caliphs, bounded by the citadel which is situated on an isolated rock—a spar of the Mokattim range. The houses, like all those in the East, are uniformly flat-roofed, a monotony agreeably broken by the domes and minarets which continually rise from the vast extent. Other views are those of "The principal Mosque at Boulak," "The Aqueduct of the Nile, from the Island of Rhoda," "Grand entrance to the Mosque of the Sultan Hassan," "Tombs of the Memlooka," &c. The whole of

these views are drawn on the stone by M. Haghe, and to him is due the success of the chiaroscuro, and above all, the beautifully mellow and harmonious manner in which the colour is effected; but from the commencement of these sketches in the Holy Land to the approaching conclusion in Egypt, the execution has been distinguished by a continually increasing excellence, which has infinitely raised the character of lithographic Art.

THE MANEIONS OF ENGLAND IN THE OLDEN TIME. By JOSEPH NASH. Fourth Series.  
Published by M'LEAN, London.

It is now some years since the third series of this work was published, so long, indeed, that we thought that the intention of bringing forward a fourth had been abandoned. Whatever cause might have been reasonably suggested for such delay, it is by no means attributable to a deficiency of material for the completion of such a book, even to a much greater extent than the number of series now perfected. The work is now so well known that it is altogether unnecessary to describe its purpose or its style; it is enough to say that the subject-matter is as richly picturesque as that of any of the series that have gone before it. Of many of these once magnificent halls but little now remains, and we cannot consider these remnants without a feeling of regret that they have not been succeeded by a class of country-houses which will furnish any subject of equal interest when they hereafter may have completed a like term of existence. The first subject here is a bay-window in the drawing-room of Lyme Hall, Cheshire. This mansion is of great extent, and in the Palladian style of architecture. The window is formed of stained glass, and contains numerous shields, together with legends which cross the window. The ornament of the room is stucco and panel, carved in the Elizabethan taste; the arms of Elizabeth are placed over the chimney-piece. The five succeeding subjects are from Levens, Westmoreland, the seat of the Hon. Mrs. Colonel Howard, situated between Kendal and Milnthorpe. The interior ornamentation of this mansion is as fresh and perfect as if it had been but recently finished. The subjects are the garden, the hall, the dining-room, the drawing-room, and the small drawing-room. The two last-mentioned apartments are decorated with lozenge-panelling, and each contains a chimney-piece of extraordinary beauty; indeed, the carving and compositions of the chimney in the small drawing-room, are much in advance of the general style of their period. The banquetting-room at Bramhall, Cheshire, is extremely interesting, as being roofed in the manner of ancient ecclesiastical edifices. Crewe Hall, which has already in preceding series furnished subjects, supplies two plates, representing the hall and the drawing-room. It appears that these portions of the house were under repair at the period of the artist's former visit, but the house is now in a complete state and affords an admirable specimen of the style prevalent during the first half of the seventeenth century. The room in the gate-house at Kenilworth is the only entire portion of this once superb structure. The remarkable feature of this interior is the chimney-piece, which is of carved oak, the lower portion being of alabaster very delicately carved. The panelling is simple and extremely chaste; between the upper panels which terminate in an arch is seen the Ragged Staff. Immediately over the fire-place is the legend "Droit Loyal," on each side of which are the letters R. L., with the shield of the Earl of Leicester surrounded by the Garter. From Speke Hall, near Liverpool, there are five subjects. This ancient residence is one of those timber-framed houses of which we see numerous specimens in many parts of England, and yet more in Normandy, as this manner of building is still practised there. The house is said to have been built by Sir Edward Norris in the reign of Elizabeth, but there are, it is said, portions of the edifice of a much earlier date. The hall is panelled and carved, the principal compartments being divided by Corinthian columns, and in style partaking rather of an Italian than the Tudor style; indeed, over the fire-place, near a bay-window in the hall where the framed carving is distinct, it is *Cinque-cento*. A plate entitled "The Hall, Adlington, Cheshire," exhibits a roof of ancient date, being formed of beams and wooden arches terminating in figures supporting shields. The end of the hall presents a grand heraldic display of not less than seventy shields showing the arms of numerous families in the county who have been connected with that of Leigh, the name of the proprietor. The hall of Wilton Abbey, Dorsetshire, has an arched roof of carved Irish oak, one of the most perfect and beautiful remnants of its kind we have ever seen. Three subjects from Aston Hall, near Birmingham,

are the stair-case, the gallery, and the drawing-room. The state of the staircase commemorates the loyalty of Sir Thomas Holt, the proprietor during the civil wars. One of the balustrades was shattered by a cannon-ball, and the stair-case was left in its injured state as a memento of the event.

The number of views in this work is twenty-six, illustrative generally of the Tudor period; they are drawn on stone in the tinted style, and equal in execution the very best works of the artist.

SABRINA. Painted by W. E. FROST, A.R.A.  
Engraved by P. LIGHTFOOT. Published by the Art-Union of London.

When this picture was exhibited at the Royal Academy in 1846, it received our unqualified approbation as a work of the highest order of merit, in conception and execution. The subject is that passage from "Comus" in which Sabrina is described as flying from her step-dame, Guendolen, to avoid whom she has leaped into the flood, and is borne under and over beds of river plants.

"The water-nymphs that in the bottom play'd,  
Held up their pearled wrists and took her in,  
Bearing her straight to aged Nereus' hall."

The beauty of this composition has lost none of its attractions now it is reduced to mere black and white; indeed, we are not certain that the genius of the painter is not more powerfully developed in the engraving, than even in the original picture. There is no better method of testing the substantial qualities of excellence in a work of Art, than to divest it of the glories imparted by colour, which frequently dazzle and deceive, and to leave the eye nothing to rest on but form and *chiar-oscuro*, and the mind nothing to distract it from the subject-matter. Many a picture, when subjected to this ordeal, loses half of its interest, and almost the whole of its importance. Mr. Frost's "Sabrina," is not, however, a case in point; we recognise in the engraving, the masterly disposition and drawing of the original figures, heightened by the greater delicacy which the *burin* of the engraver is more capable of producing than the pencil of the painter, especially in the features; these are all rendered with exquisite grace of expression. The subject is one in every way calculated for engraving, and the Council of the Art-Union showed judgment and discretion in selecting it before more common-places and popular themes, but less elevating in character and less likely to improve the public taste. If the Society proceeds in this direction it will speedily recover its lost ground, for the appearance of "Sabrina" cannot fail to have a favourable influence on its future career, as it unquestionably is the best thing the Society has yet done. We ought to have no grumblers among the subscribers of the present year with such a print as this in their hands, a fair impression of which is a fair guinea's worth, even without the promised engraving from the bas-relief. It ought also to put to silence the small race of cavillers against these institutions, because they do not encourage "high Art!" Mr. Lightfoot has well acquitted himself of the task he undertook, by producing an engraving than which few, if any, superior to it of the same class, have appeared among us for many years; his name may now be enrolled with the best men of our time.

A LETTER ADDRESSED TO C. L. EASTLAKE, ESQ.,  
R.A., Secretary to the Commission of Fine Arts.  
By S. BANNISTER. Published by J. MITCHELL,  
London.

The object of this pamphlet is to recommend to the Commissioners of Fine Arts a proposal for decorating the walls of the corridors and committee rooms of the new Houses of Parliament with large maps. Some months ago such a proposition was laid before the Royal Geographical Society in the following terms: "The first series to consist of maps on a large and uniform scale, with pictorial illustrations of distinct objects, geological, meteorological, natural, and artificial; marine maps, which should be not mere charts, but should have rocks, storms, and wrecks, shores, ships, and light-houses, correctly placed;" the second series to consist of "ancient maps in the order of dates;" and the third series, of "maps made by savages," or, in other words, compiled from the "elements of intelligence found in rude geographical designs made by the Esquimaux, the Indian, and the native of Australia." For such a plan Mr. Bannister finds a precedent, somewhat, though not altogether, analogous, in the grand maps introduced into the Vatican by Gregory, the maps by Sebastian Cabot, formerly at Whitehall, and in other sources. On this proposal a report was made by a committee of the society, stating that if any recommendation should be made by the society on the subject, it should be in favour of a series of Cartographic Compositions,



Georamas, and Uranoramas, rather than in the plan suggested by Mr. Bannister. This gentleman, while he considers it is not material at present to show which of the two plans is the more desirable, is contented to have enunciated a principle which is more his object just now to elicit than to lay down a system. This principle is supported by high authorities, which are quoted at considerable length in the pamphlet, such as Humboldt's "Cosmos," and the late Dr. Arnold. The importance of a thorough geographical knowledge by all ranks of the community, but especially by those who are called upon to legislate for almost one half of the civilised world, cannot be disputed; the best means for acquiring this knowledge may be matter of opinion: how far either plan to which reference is here made may most effectually tend to such a result we are not prepared to state, but certainly the idea is good, and ought not to be lost sight of. The science of geography, no less than the events of history, is open to the resources of Art, and may be learned from the right application of the means at her command.

**THE LIFE AND LITERARY REMAINS OF BARBARA HOFFLAND.** Author of "The Son of a Genius," "Tales of the Main," &c. By THOMAS RAMSEY, ESQ. Published by CLEAVER, Piccadilly.

Mrs. Hoffland's writings have graced the pages of this Journal, and when she died it was a melancholy pleasure to dwell on her patient and most useful life. The "literary remains" of Barbara Hoffland cannot fail to interest and instruct; all who feel a desire to know how, in her sphere, a pure souled woman loves and labours, can find it in this volume, and there is also a good deal of literary information derived from a personal acquaintance with authors whose name is, even now, history to the young.

Mr. Ramsey tells us in his preface, that Mrs. Hoffland had been forty years an author, and during that time had produced upwards of sixty works, many of which have been translated into the European languages, and three hundred thousand copies disposed of by the London publishers. We are convinced that Mr. Ramsey has compiled this interesting volume without a desire to "make a book;" he enjoyed Mrs. Hoffland's friendship for twenty years, and honours her memory with a deep affection. He could not bear that most admirable and actual life should pass away and be forgotten, when its example must be of value to those who in life's pilgrimage may meet with the same trials which she bore with the bravery of a Christian heroine. The husband of her youth died soon after their marriage, and the children of that happy union, were followed by their mother, to their grave. The husband of her mature years, loved and borne with through scenes of illness and disappointment, evil temper and neglect, was at last taken; and with the boundless love and forgiveness of her nature, she mourned him as though he had been tender and devoted during his wedded life. It was beautiful to see her always ready to fall back upon and eulogise his talents, which were certainly of no ordinary kind,—when it was impossible not to see his selfish and cold-hearted treatment of a woman so loved and honoured by his friends. In this, as in all other cases, she acted as a true wife and Christian woman, but it is easier to praise than to follow her example,—not only right, but wise, as it certainly was. And with all her trials, and all her labours, she was cheerful, sympathising, active, enjoying society and innocent mirth with the freshness of youth. We are glad that her biography is written by an intimate and loving friend, rather than by a person well practised in literature; for the earnestness and simplicity of the style stamps truth on every page, and we congratulate Mr. Ramsey on producing a volume of such excellence and interest. All who value the "Son of a Genius" should place this memoir by its side.

**HINTS ON THE ARRANGEMENT OF COLOURS IN ANCIENT DECORATIVE ART.** By G. J. F., Bolton.

If the Dutch critic who judged of books by weight alone had seen this unpretending pamphlet, he would most likely have left it unnoticed. There are Dutch critics still, who award to pretence what should only belong to merit, however unobtrusive. The very unpretending and brief remarks which form the substance of this tract deserve much attention; and it is curious to reflect how much practical acquaintance with ancient Art must have gone toward the compilation of these few pages. Many men would have swelled this information into a volume; as it now appears, it is an exceedingly useful compendium of curious facts connected with the rules which guided the ancient artists,

who were engaged as book illustrators, painters of church walls, or glass-windows, &c. These rules have been deduced from the careful study of their works, as well as from a general comparison of similar early works in different ages and countries, and the result is some twenty pages of really useful reading; an excellent condensation of much that is valuable to artists whose business it is to know somewhat of ancient practice.

**STUDIES OF SHAKESPEARE:** forming a Companion to every Edition of the Text. By CHARLES KNIGHT. Published by CHARLES KNIGHT, Fleet Street.

The title of this work is fully justified by its contents, which are constituted of a republication, with additions and corrections, of the critical notices that have appeared in other editions of Shakspeare published by Mr. Knight, and known as the "Pictorial," and the "Library." We cannot suffer this opportunity to lapse without some allusion to the debt of gratitude due by the public to Mr. Knight, who, by means of his "weekly volumes," and "cabinet," and "library" series has placed within reach of moderate means, works that never could have been otherwise made accessible to a large class of readers. We regret that all we can do to show the utility of the book is to take a glance at its contents. The first book contains some chapters on the subjects of "Pageants and Mysteries," "Bible Histories and Moralities," "The Lawfulness of Plays," "The Earliest Historical Drama," "The Dramatists of Shakspeare's First Period," &c.; thus, considering the state and progress of dramatic representations down to the period of Shakspeare, these essays "will exhibit the rude beginnings of the drama previous to Shakspeare's appearance; it will trace the growth of his powers as far as can be gathered from positive and circumstantial evidence in his earliest works; it will carry forward the same analysis through the second period of meridian splendour; it will show, in like manner, the glory of his mature day and the sober lustre of his evening." And not the least interesting are the chapters devoted to the commentators on Shakspeare, among whom are Milton, Dryden, Addison, Rymer, Pope, Warburton, Johnson, Voltaire, Hume, Garrick, Lamb, Hazlitt, and Coleridge. All these—and many others,—their times, circumstances, and opinions of Shakspeare, with all their truth and falsehood, shallowness and profundities, are eminently interesting; despite of all which, we say with the editors of the folio of 1623: "Though you be a magistrate of wit, and sit on the stage at Blackfriars, or the Cockpit, to arraign plays daily, know these plays have had their trial already, and stood out all appeals." In treating of the plays themselves, each is maturely considered, and with deference to the opinions of every commentator that might be worthy of quotation.

**THE WILKIE GALLERY.** Published by GEORGE VIRTUE, London.

It would be a work of supererogation to enter, at this day, upon a criticism of the productions of this distinguished painter, whose pictures have reached a popularity beyond that of any other British artist, engravings from which may be met with, good, bad, and indifferent, in one-half of the dwellings of the land, from the mansion of the peer to the peasant's cottage. We know of no artist whose genius was of that varied and mixed character as to elicit such universal popularity; it spoke in a language which all could understand, requiring no profound knowledge of the mysteries of Art to explain his meaning or to comprehend his narratives—no study of its philosophy to appreciate the truth of his representations. There are numerous pictorial publications wherein Wilkie has found a prominent place, but we believe this to be the only one that is solely devoted to his works, and the style in which it is produced, joined with its truly moderate cost, must prove a powerful temptation to his many admirers. The issue of the "Wilkie Gallery" has now extended to fifteen numbers, each containing three engravings; these embrace not only the well-known pictures of the "Rent-Day," the "Village Politicians," "Blind-man's Buff," &c. &c., but others, with which the public generally are less acquainted, from his Oriental and Spanish sketches. Many of these latter works make admirable prints, and not only display the versatility of the artist's pencil, but the engravings give to the entire series a charmingly diversified character. Indeed, we are almost inclined to think that the genius of the master is more apparent in some of the single figures and small groups we find here than in his more elaborated compositions. The publisher has taken good care that the reputation of the painter should not suffer by having his pictures copied by incompetent

engravers, and he has accordingly placed them in the hands of such men as Greatbach, Sharpe, Armitage, Portbury, Lightfoot, Thomson, J. and C. Cousen, &c. &c., who have worthily seconded his efforts to put forth a work of truly national importance.

**PORTRAIT OF SAMUEL WILDERSPIN.** Painted by J. R. HERBERT, R.A. Engraved by G. T. PAYNE. Published by ACKERMANN & Co., London; and T. AGNEW, Manchester.

It is a reproach to any country, but more especially to one professing so much of kindly charity as ours, when the generous devotion of her philanthropists meets with little reward beyond that of an approving conscience. A life passed in advocating principles of beneficial influence on every class of society, a fortune expended in carrying out those principles, demand something more from the hands of the public, than a cold and formal recognition of their advantages, while the promoter of them is left to close his days in neglect, perhaps in penury. Such results, however, are of not unfrequent occurrence; there is an abundance of lip-sympathy—and of heart-sympathy too, from those who have nothing else to give—but the hand has often no share in the offering, and opens not the purse-strings to aid in the work of benevolence. Men, like Samuel Wilderspin, have a claim, which cannot be disputed, on his fellow-men; a claim that ought to elicit spontaneous and liberal assistance. As the founder of Infant Schools—the nurseries of education, where the child scarcely able to talk imbibes the elements of book-instruction and of sound moral training—his name will go down to posterity with those of Raikes, of Priscilla Wakefield, and others, who devoted their time and energies to the temporal and spiritual interests of the young. Had he, however, expended one-half of the labour bestowed on others, to heap up riches for himself, it would, in all probability, have been unnecessary for us to write concerning him as we are now compelled to do. In truth, Mr. Wilderspin, though not in absolute poverty, is, with his family, dependent on a small pension graciously bestowed by Her Majesty, and on a fund which, under the name of the "Wilderspin National Tribute Fund," has been established by a number of his friends and admirers, to aid in smoothing the good old man's declining days. In furtherance of this laudable object, the present engraving has been kindly undertaken in the expectation, a very reasonable one, that of the multitudes who have heard of his name, a large number may desire to possess some memorial of his form and lineaments. The portrait is highly characteristic of the man: it should find its way, not only to the dwellings of those who esteem and value the philanthropist, and are interested in Infant Education, but should be hung on the walls of every infant school in the kingdom. The "fund" is still far below the sum necessary to be of any very essential service.

**TRACTS FOR MY TENANTRY.** Original and Select. By SIR ROGER DE COVERLEY AND HIS FRIENDS. No. 1. THE HOLIDAY. No. 2. TASTE. Published by J. OLLIVIER, London.

These *brochures* aim at little more than to give the reader a few wholesome ideas and healthy thoughts. They are addressed to the lower classes chiefly, and are calculated to do far more substantial good in turning the mind into a right direction, than one-half of the more bulky and pretending publications which are issued periodically from the press. They contain much sound sense in a small compass, and delivered without ostentation.

**A RAGGED SCHOOL.** Published by J. CUNDALL, London.

We notice this print because we are pleased to see Art enlisted in the cause of ignorance and destitution, and because it delights us still more to find it so employed by one of wealth and station. The plate is etched by Messrs. Wehnert and Simms, from a sketch made by the Marchioness of Waterford, in the Ragged School at Westminster. It speaks well for her feelings of humanity, and for her application of those artistic talents with which nature has endowed this highly-gifted lady. A Ragged School—what an amount of misery these words appear to convey! yet not greater than the scene before us presents—one that ought not to be found in a civilised, wealthy, and intelligent community—a community, moreover, neither slothful in its search of the necessitous, nor niggardly in administering to their wants; yet the existence of such establishments as Lady Waterford has here depicted, proves how much remains to be done ere crime shall cease from the land. This engraving may perhaps be an auxiliary to such a wished-for end, by exciting sympathy with its objects.